

# Marshall

AMPLIFICATION

Effects Pedals Speaker Cabinets MG Rack Power Amp Accoustic VBA Bass MB Bass Rockbox Rockhit Microstack MT-1 Tuner Zakk Microstack Kerry King MG100K Micro Amp  
JVM2 JVM4 Vintage Modern Handwired Vintage Reissues JCM2000 TSL JCM2000 DSL Mode Four Kerry King 2203KK Jimi Hendrix 100JH Lemmy 1992LEM Randy Rhoads  
1959RR Effects Pedals Speaker Cabinets MG Rack Power Amp Accoustic VBA Bass MB Bass Rockbox Rockhit Microstack MT-1 Tuner Zakk Microstack Kerry King MG100K Micro Amp  
JVM2 JVM4 Vintage Modern Handwired Vintage Reissues JCM2000 TSL JCM2000 DSL Mode Four Kerry King 2203KK Jimi Hendrix 100JH Lemmy 1992LEM Randy Rhoads

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Product Catalogue

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Whilst the information contained herein is correct at the time of publication, due to our policy of constant improvement and development,  
Marshall Amplification plc reserve the right to alter specifications without prior notice.



from

## Jim Marshall

As we see out the product of one year and welcome in the next, we are proud to introduce our Product Catalogue for 2008.

This last year has been amazing, the launch of the JVM4 Series has been widely accepted as the benchmark for others to follow and it has won a number of awards including 'Best Amplifier 2007' by the Music Industries Association, a very prestigious accolade. We would like to take this opportunity to thank all the musicians and music retailers that voted in favour of the JVM.

A great addition to the Signature Series in 2007 saw the introduction of the 2203KK, a beast of an amplifier that is proving extremely popular not only with Kerry King, who has been using it for sometime, but also with many other guitarists looking for that aggressive tone that only the KK can deliver. With these successes in mind, it again demonstrates the dedication, the talent and the commitment of our Research and Development team who continue to design award-winning amplifiers that guitarists of all abilities can enjoy playing.

So it is with a great deal of pride that we are able to share with you our new products for this year's catalogue. The JVM2 Series has been added to the existing, award-winning JVM4 range, the design engineer having included a selection of channels and produced a two channel version that epitomises the tones and versatility of the JVM4, tones ranging from a sweet clean to a punching high gain and all points in between. Of course, we kept the same features as the JVM4, such as the memory footswitch and the MIDI control, to produce an amplifier worthy of joining this award-winning range.

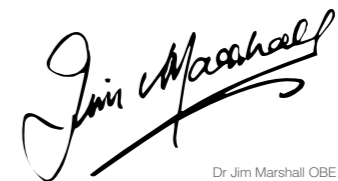
We also set our Signature Series designer the task of researching two new additions to this very exclusive range, asking him to honour two artists that we have had the great pleasure of being associated with. The first is the 1959RR, based on the very amp that the late, great, Randy Rhoads collected from our factory back in 1980.

We are confident that this will appeal to many guitarists, not just as a great amplifier, but also, for many, it will be like owning a piece of history.

The second new Signature amplifier is in honour of a great friend of ours, Lemmy Kilmister. I first met Lemmy in 1968 and have followed his career from the beginning, before his time with Hawkwind through to the worldwide success of his band Motorhead. He is not just an amazing guitarist and frontman, he is also a good friend, so it is with a great deal of pride that we introduce a Signature bass head this year, the 1992LEM.

I am confident that whatever your ability, whatever your genre, you will be able to find an amplifier in the Marshall Product Catalogue that will give you the tone and the sound you are searching for.

I wish you every success.



Dr Jim Marshall OBE



1962  
JTM45



1966  
Model 1959



1975  
Master Volume



1981  
JCM800 (2203)



1987  
Jubilee Series (2555)



1990  
JCM900 (4100)

## The History...

### The Jim Marshall Story

With virtually no formal education behind him due to childhood illness, Jim Marshall began work at the age of 13 in 1936. During a succession of jobs with little or no prospects, Jim had started tap dancing and later singing with bands in the evenings. His natural talent for music further shone after he took over on the drums when the band's original drummer was drafted. It wasn't long before Jim found himself with regular work as a drummer. In 1947 he began studying with the highly respected drum teacher Max Abrams and by the early 1950s Jim had turned professional. He became highly sought after as a drummer, led his own band and was a highly successful drum teacher. Jim's success continued and by 1960 he had opened the first Marshall shop, initially selling drums. However, due to popular demand he was soon stocking guitars and amplifiers. By listening to the guitarists coming into the shop, Jim realised that they required a sound that wasn't on the market at that time. With the aid of several engineers in 1962, after months of trials, the first Marshall amp was born and was an instant success. Jim designed and built the matching speaker cabinet and the rest, as they say, is history.

### In the Beginning...

There was the JTM45 which was first unveiled in 1962 at Jim Marshall's music shop in West London. At that time, rock guitar playing as we now know it was very much in its infancy and players were constantly looking for new ways to redefine their tone. It quickly became clear that the JTM45 was the perfect amplifier for the task at hand! While it was capable of providing plenty of 'clean' power, the JTM45 also did all kinds of wild things when turned up all the way. This was just what legendary rock 'n' roll pioneers like Pete Townshend were looking for.

By 1965 it was Pete Townshend's need for greater on-stage volume which inspired Jim to build the first ever 100 Watt Marshall guitar head. *The Who's* guitarist also wanted bigger cabinets and, as a single 8x12" cabinet (Pete's original request!) proved to be totally impractical, Jim came up with the idea of 'stacking' two 4x12"s, one on top of the other. And that's how that irrefutable icon of rock amplification, the 'Marshall Stack,' came into being. The fact that so many legendary guitarists from that all-important era of the late '60s/early '70s, chose Marshall as their backline was no accident. These players all had their own distinctive style and each one was complemented perfectly by the dynamics and feel that the Marshall 1959 Super Lead 'Plexi' amplifiers offered. This was personified by the late, great, Jimi Hendrix who created sounds through these Marshall amps which had never been heard before and arguably, have never been matched since.

### The Next Stage

As rock guitar playing evolved, Marshall continued to successfully create new amplifiers that offered exactly what players were looking for. In 1975, the first Master Volume (MV) amps provided a higher level of distortion than ever before and also did so at a much more controllable volume. This breakthrough was exactly what many guitarists of that era were looking for. By the time the '80s rolled along, the MV species had evolved into the JCM800 Series. The unmistakable roar of these amps, which shaped the tone of that decade, is still favoured by many of today's cutting-edge guitarists such as Kerry King of *Slayer* and Zakk Wylde. The JCM800 family also featured more flexible models with switchable channels and built-in reverb. As increased gain became the order of the day, Marshall launched its Jubilee amplifiers in 1987. This no-nonsense, superb sounding

amp became the firm favourite of Slash of *Guns 'n' Roses* fame and was later re-issued in 1996 as the limited edition Slash Signature amp. As the '80s gave way to the '90s, players demanded even greater flexibility and gain levels from their amps. Marshall, of course, responded in a timely fashion with the JCM900 Series, the 30th Anniversary amps, the best-selling Valvestate line and the 'industry standard' JMP-1 MIDI pre-amp. These products delivered exactly what players needed and took centre stage for much of that decade.

### Right Here, Right Now...

Recognising that today's guitarist demands a high level of versatility while still craving Marshall's now legendary, valve-driven tone, we launched the JCM2000 Series in the late '90s. This strong line of all-valve heads and combos offers both the tone and flexibility that players such as Jeff Beck and Gary Moore demand . . . and countless others too. We also took hybrid amp technology to new heights with the release of the AVT (Advanced Valvestate Technology) line of amps, which successfully blend our valve expertise with digital effects and cutting-edge solid-state power amp circuitry that emulates the sound and feel of a valve power stage. The result? A flexible and affordable alternative to all-valve amps which opened the Marshall door to the next generation of guitar greats. Fully understanding that guitar players on a budget, or that are just starting out, deserve the best possible tone and features at an affordable price, we launched our new MG Series. This award-winning range of nine combos and a head redefined what players can expect from inexpensive amplification. Continuing our policy of listening to the needs of today's guitar players has led to the creation of the Mode Four. Attitude, striking

looks and above all incredible power set the Mode Four and its matching cabinets apart. Combine this with an arsenal of great tone and features, delivered through state-of-the-art technology and you have a Marshall like no other that has already won awards and a host of converts. Due to overwhelming public demand, in 2004 we launched the first two models in our brand new Handwired range, the 1974X and 2061X. This was followed by the much-anticipated 1959HW in 2005 and the limited run of JTM45/100 heads made to celebrate the 40th Anniversary of the now iconic Marshall stack. The Handwired range is an ongoing series of meticulously accurate, handwired re-issues of classic Marshalls from yesteryear, including the Super 100JH Jimi Hendrix stack. Reviewers and users alike are unanimous in their acclaim of our point-to-point perfection. 2007 saw the introduction of the award-winning JVM4 range and the 2203KK Signature Series Kerry King head.

### New for 2008

2008 is just as exciting with the launch of the JVM2, a two channel amplifier very much in the same vein as the JVM4 and complete with a 4-way programmable footswitch, this range is destined to be as successful as the JVM4. This year also sees two new additions to our Signature Series with the launch of the 1959RR, in honour of the late, great, Randy Rhoads, a stunning 100 Watt head that delivers a slightly different tone than the standard 1959 – a must for any Randy Rhoads fan. Last, but certainly not least, is the very first Signature bass head, the 1992LEM, in honour of our good and loyal friend Lemmy from Motorhead, a monster of an amplifier that epitomises Lemmy's iconic style.

## The Story Continues...



1992  
30th Anniversary (6100)



1997  
JCM2000 (DSL100)



2000  
VS2000 (AVT50H)



2006  
Vintage Modern



2007  
JVM4 Series



2008  
JVM2 Series

# ROLL of HONOUR



## Slash

"I've said it before, and I'll say it again: I won't even consider trying anything else – something that consistent you just don't f\*\*k with."



## Angus Young

(AC/DC)  
"I've experimented with different makes of amp but came to the conclusion that the Marshall 100 Watt stack was the best rock amp."



## Dave Murray

(Iron Maiden)  
"What's my secret weapon? Well, aside from sheer volume (laughs), I'd have to say my Marshalls, because they're really great for what I do."



## Janick Gers

(Iron Maiden)  
"They are simply the best, most solid sounding, dependable and toughest touring amps in the world!"



## Paul Weller

"I can make my Marshall go from a screaming loud tone to a beautiful clean, warm, bassy sound with a mere flick of a pick-up switch."



## Peter Frampton

"Bought my first 100 Watt Marshall stack in the '60s and I have never found anything that comes close. Marshall is my sound. From The Herd, through Humble Pie to this day. I'm a Marshall lifer!"



## Jeff Beck

"The Marshall sound is the balls. It's the big daddy and it has that growl that no other amp has."



## Zakk Wylde

(BLS, Ozzy Osbourne)  
"What does a Marshall sound like? Strength, warmth, commitment, beauty and destruction... all wrapped up in a giant f\*\*kin' wrecking ball!"



## Lemmy

(Motorhead)  
"Old Marshalls never die – they just blow your f\*\*king head off!"



## Dave Mustaine

(Megadeth)  
"When my tone sounds and feels right, something happens that makes me feel alive. That's why I use Marshalls."



## Eric Johnson

"Even when I experimented with other heads, I still ran them through Marshall 4x12"s. Marshall amps have become an integral part of my tone."



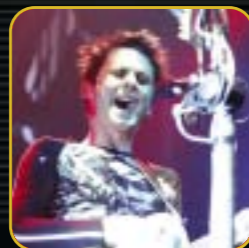
## Ace Frehley

"Marshall's the best rock 'n' roll amp in the business. Nobody has topped them since they were first made in '62."



## KK Downing

(Judas Priest)  
"Millions of musicians all around the world use them, they can't all be wrong can they!"



## Matt Bellamy

(Muse)  
"We use Marshall because when we jump on them they still work, and they sound good... real good!"



## Yngwie Malmsteen

"I plugged into a Marshall 25 years ago and from my first crunchy riffs to my latest screaming leads, my Marshalls were always right behind me, lot's of them! There will always be imitations, but in the end there can only be one, the only one, Marshall!"



## Steph Carpenter

(Deftones)  
"I've been playing guitar for 19 years and have used Marshalls the whole time... there's no reason for any other amp."



## Mick Box

(Uriah Heep)  
"Plug in and enter the world of vintage heaven, just how it should be. It just makes you want to play, and you can't say any better than that."



## Kerry King

(Slayer)  
"To me, Jim Marshall is the ultimate rock star because he made all of us better! It's an incredibly unique honour to have my signature on an amp right next to his. Plus, it's just f\*\*kin' cool and flattering that Jim thinks enough of me to roll with my own head."

Photos: Chad Lee: Slash. Dave Maud: Angus Young. Bob Thacker: Janick Gers. Dave Murray, Lemmy, Mickey Rose: Paul Weller. Denis O'Regan: Peter Frampton. Al Pullford: Zakk Wylde, Steph Carpenter. Gene Kirkland: Dave Mustaine. Chris Gill: Ace Frehley. Mickey Rose: Matt Bellamy. Rob Wyatt: Kerry King.

# JVM2 Series Amplifiers

JVM210H Head • JVM205H Head • JVM205C Combo • JVM210C Combo • JVM215C Combo



## Joe Hoare (Orange Goblin)

*"Just when I thought I'd never find my ultimate sound, I found the Marshall JVM Series."*

Introducing the JVM2, the latest range of all-valve amplifiers from the award-winning JVM Series. Designed to complement the versatility, tone and power of the JVM410H and JVM410C, these new additions broaden the range without compromising the flexibility and sonic spectrum that has made its bigger brothers a universal success story. From the inception of the JVM Series, its goal has been to provide the modern guitarist with "an amp for all seasons", delivering crystal clean notes through heavy crunch and on to the brutal gain expected of a Marshall, and all from one amp! When it comes to the two channel versions we find all the qualities and grandiose of the JVM4 focussed and streamlined into one incredible piece of professional kit.

Along with two new 100 Watt amplifiers in the shape of the JVM210H head unit and the JVM210C combo, the series now serves the guitarists who prefer the sound and colour delivered by 50 Watts of power. The JVM205H, JVM205C and the JVM215C bolster the range with a 50 Watt head plus double and single speaker combos respectively. The result is the most comprehensive range of amplifiers in Marshall's illustrious 46 year history.

Equipped with the same groundbreaking technology as found in the JVM4 channel, the JVM2 Series comes loaded with an impressive array of features. Contained within the amp is a studio quality Reverb specifically developed for the JVM, two Effects Loops to further enhance your sound and separate presence/resonance controls to shape the tone of your playing. All this, not to mention the dual Master Volume controls, MIDI switching and the unique patent-pending technology found in the JVM2's 4-way footswitch, is where the JVM comes into its own. This fully programmable unit not only connects via a standard guitar lead, it also allows single front panel switching or whole amplifier configurations to be stored in its memory. Essentially, this enables the guitarist to either call upon individual features such as Channel/Mode, Reverb and Effects Loop as and when needed or recall a collection of JVM front panel options at the stomp of the foot. The multi-coloured LED's housed in the footswitch indicate the status of each channel and mode, a real godsend whether rehearsing in the bedroom or rocking out to the masses on a dimly lit stage.

Every JVM2 is produced at the Marshall factory in England using tried and tested construction techniques coupled with the latest technology. Every amplifier chassis and combo speaker is loaded into strong, durable cabinets made from the finest raw materials and finished to the highest standard. Both the JVM210C and JVM205C combo are fitted with a combination of Celestion Heritage and Vintage speakers to achieve an amazing depth of tone. The JVM215C comes with a 12" Celestion G12B speaker that delivers exactly what the amp, and you, expect from it.

## Modes of Tone

The JVM4 channel amplifiers are synonymous with versatility and flexibility thanks to the three modes assigned to each channel, and the JVM2 range is no exception. Both channels – Clean/Crunch and Overdrive – have green, orange and red modes, each one creating a unique, yet complimentary, tone to the previous. This means that a total of six bespoke sounds can be called upon at any one time from the intuitive footswitch. From a bright, clean and honest tone produced from the Clean/Crunch channel in green mode, through to the thunderous, uncompromising distortion unleashed through the red moded Overdrive channel, the sonic scope of the JVM2 is astounding. This truly is the evolution of guitar amplification.

From left to right:  
JVM205C Combo  
JVM210C Combo  
JVM205H Head  
1960A Cab  
JVM210H Head  
1960A Cab  
1960B Cab  
JVM215C Combo

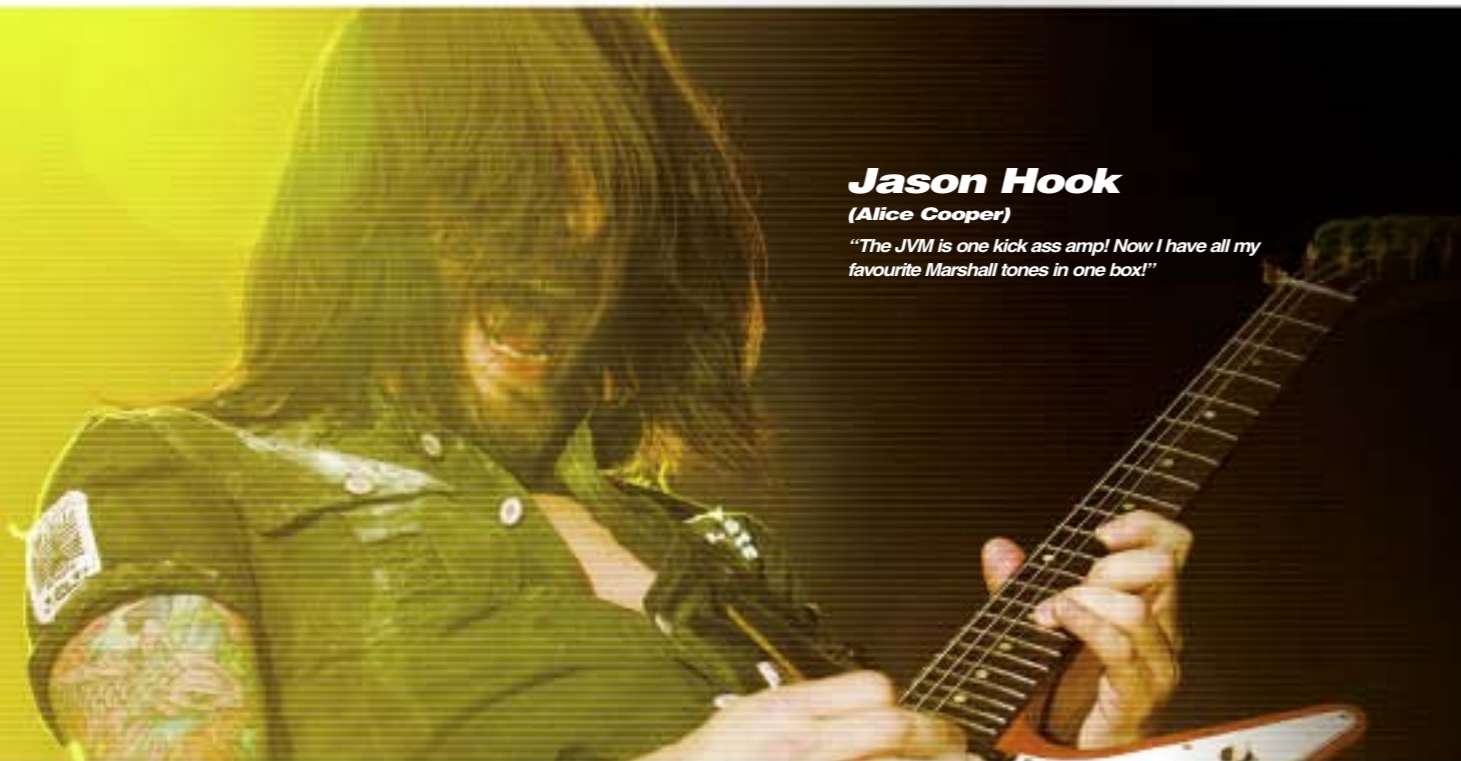


### AMPLIFIER SPECIFICATION

FEATURES	JVM210H	JVM205H	JVM210C	JVM205C	JVM215C
Head	✓	✓	No	No	No
Combo	No	No	✓	✓	✓
Output (RMS)	100 Watt	50 Watt	100 Watt	50 Watt	50 Watt
Speakers	No	No	1 x Vintage, 1 x Heritage	1 x Vintage, 1 x Heritage	1 x G12B
Pre-amp Valves	4 x ECC83	4 x ECC83	4 x ECC83	4 x ECC83	4 x ECC83
Power Amp Valves	1 x ECC83, 4 x EL34	1 x ECC83, 2 x EL34	1 x ECC83, 4 x EL34	1 x ECC83, 2 x EL34	1 x ECC83, 2 x EL34
Footswitch (supplied)	PEDL-00045	PEDL-00045	PEDL-00045	PEDL-00045	PEDL-00045
Dimensions (mm)	750 x 310 x 215	750 x 310 x 215	690 x 510 x 265	690 x 510 x 265	605 x 510 x 265
Weight (kg)	22	17.5	34.5	29.5	26.5

# JVM4 Series Amplifiers

JVM410H Head • JVM410C Combo



## Jason Hook

(Alice Cooper)

"The JVM is one kick ass amp! Now I have all my favourite Marshall tones in one box!"

From left to right:  
 JVM410C Combo  
 JVM410H Head  
 1960A Cab  
 JVM410H Head  
 1960A Cab  
 1960B Cab

### The all-valve, 4 channel, 100 Watt JVM Series:

- 5 x ECC83 and 4 x EL34 valves
- Four totally independent channels
- 12 footswitchable modes
- Vast tonal versatility
- Insane amounts of gain
- Two footswitchable Master Volumes
- Studio quality, footswitchable digital reverb with controls for each channel
- Two FX Loops, one footswitchable
- Revolutionary 6-way footswitch with memory
- Built-in switch memory for each of its 12 modes
- 28 front panel controls and eight switches, yet, is incredibly intuitive to use
- MIDI controllable
- Built in England

### Versatile, Revolutionary, Unrivalled

#### JVM410H Head & JVM410C 2x12" Combo

The JVM Series 100 Watt, valve-driven power stage is built on the classic design responsible for the legendary Marshall roar found in the JCM800 2203 and "Plexi" Super Lead amplifiers – a timeless foundation for countless classic rock and metal guitar tones for over four decades.

Each of the JVM's four channels: clean, crunch, OD1 & OD2 has three modes – green, orange and red – providing 12 totally unique, yet complimentary amplifier topologies, making it 12 amps in one. As a result, the Series offers an amazing array of instantly switchable tones – from the cleanest clean to the highest gain ever found in a Marshall and all points in-between.

The JVM front panel is simple and uncompromising; dedicated Gain, EQ, Volume and Reverb are present for each of the four channels. Add to this a Master section with dual Master Volumes, Resonance and Presence and you have a clear, concise layout that makes the JVM easy and intuitive to use. With seamless switching, perfect memory, and MIDI, onboard logic not only ensures switching is swift and silent, but also remembers the position of each front panel switch in all 12 modes.

Every JVM is made at our Marshall factory in England using time-tested, traditional methods of craftsmanship and construction, combined with the latest advances in modern manufacturing technology, ensuring world class build quality and roadworthiness. Internally, the JVM circuitry and layout has been kept to a minimum, ensuring the integrity of the guitar tone and an incredibly low noise floor – this, coupled with meticulous valve selection and high tolerance along with quality components adds to the all-important reliability factor that is synonymous with the Marshall legend. The JVM Series also includes the JVM410C 2x12" combo which boasts two different speaker types – Celestion Vintage and a Celestion Heritage – allowing the combo to deliver spacious, rich tones backed-up with a solid low-end thump.

#### Ultimate Control & Connectivity

Every JVM is supplied with a 6-way, fully programmable footswitch. This revolutionary, UK patent-pending technology allows single front panel switches or entire set-ups (Channel, Mode, Reverb, FX Loop and Master Volume switch settings) to be simply assigned to any foot switch. The footswitch's group of multi-coloured LEDs reflect every front panel switch status ensuring, in the heat of a performance, that you know exactly where you are with no need to see the amp. To add to its already impressive 'guitarist friendliness,' the JVM footswitch connects to the amplifier via a standard guitar lead, making it easy to replace with any length you may need. Additionally, the JVM's MIDI In and Thru connection means it can easily be integrated in a MIDI switching set-up, allowing you to store and recall 128 complete amplifier set-ups. With its built-in memory and switching options, the JVM's possibilities are endless.

### AMPLIFIER SPECIFICATION

FEATURES	JVM410H	JVM410C
Head	✓	No
Combo	No	✓
Output (RMS)	100 Watt	100 Watt
Speakers	No	1 x Vintage, 1 x Heritage
Pre-Amp Valves	4 x ECC83	4 x ECC83
Power Amp Valves	1 x ECC83, 4 x EL34	1 x ECC83, 4 x EL34
Footswitch (supplied)	PEDL-00044	PEDL-00044
Dimensions (mm)	750 x 310 x 215	690 x 510 x 265
Weight (kg)	22	34.5



# Vintage Modern Amplifiers

2466 Head • 2266 Head • 2266C Combo • 425A/425B Cabs



**Paul Mahon**  
(The Answer)

*"The most responsive amp I've ever played, when you crank up the gain the clarity remains and when the solo boost (Dynamic boost) kicks in you better run for cover as this beast really cooks!"*

## Ray Toro

(My Chemical Romance)

*"The Vintage Modern is raw, classic tone. Pure and simple."*

From left to right:

- 2266C Combo
- 2466 Head
- 425A Cab
- 425B Cab
- 2266 Head
- 425A Cab

Launched in 2006, the Vintage Modern Series is a range of UK manufactured all-valve amplifiers that caters for the guitarist who likes to primarily control their sound from playing dynamics and their instruments volume and tone controls. These amplifiers have 100% mid '60s to early '70s vintage British blues rock tone with the ability to switch to a hot rod mode to find those 'modded' sounds of the harder rock bands of that era. The KT66 Power Amp section and power supply are taken from the Super 100 models made from 1966 to 1968, while the pre-amp has been optimised to provide greater flexibility in setting the sound to complement specific instruments and styles and ultimately achieve your own signature tone. Inherently less aggressive in the treble region than the later EL34 loaded amps, but fatter in the low mid and mid region, the sound is instantly recognisable as classic early Marshall power driven tone!

### 2466, 2266 & 2266C

The 2466 100 Watt head, 2266 50 Watt head and 2266C 50 Watt 2x12" combo are all-valve single channel amplifiers offering a choice of two 'dynamic ranges' selectable by footswitch. The Low range equates to the performance you would come to expect from a stock vintage Marshall amplifier in terms of tone and available gain. The High range adds an extra pre-amp valve into the signal path, facilitating those classic hard rock tones of the Seventies. Add to this, the ability to optimally interface with your instrument's Volume and Tone controls and the experience translates into a truly expressive and organic feel in performance. Two 'frequency selective' Pre-amp Volumes (Gains) – Body and Detail – facilitate greater flexibility of tonal shaping for individual guitars and styles, while the power amplifier is from some of the earliest 100 Watt Marshall amplifiers to be produced, with KT66 output valves yielding that substantial fat and smooth tone, four on the 2466 and two on the

2266 & 2266C. A Mid Boost switch on the front panel fattens the tone even more, while a traditional Marshall tone control circuit enables fine tuning of your sound.

A Master Volume has been included in order to practically manage the output levels at all venues. This is implemented after the 'phase splitter' in order to fully exploit maximum pre-amp drive when the master is turned down low. A Reverb level control mixes the on-board 'plate' reverb with the direct signal to whatever degree the player chooses. The Reverb can be toggled on and off via the footswitch. A series FX Loop is provided for those players who wish to use outboard effects to further enhance their sound. Loop levels of -10dB and +4dB are catered for via a rear panel switch as well as the option to completely bypass this feature if it's not required. Additionally, the 2266C combo comes fitted with two Celestion G12C 25 Watt Greenback speakers with the facility to use an extension cabinet if required.

### 425 Cabinets

The 425A and 425B are the traditional 4x12" Marshall designed cabinets that accompany this range. They have exactly the same dimensions as the 1960A/B, but the speakers used in these mono/stereo switchable 100 Watt 4x12"s and in the 2266C combo are the brand new G12C 25 Watt Celestion Greenbacks. These were specifically developed for the Limited Edition Jimi Hendrix Super100JH stack and are voiced to give that rich and balanced harmonic timbre that complements vintage tone and therefore the Vintage Modern Series perfectly.

### CABINET SPECIFICATION

FEATURES	425A	425B
Cabinet Type – Angled	✓	No
Cabinet Type – Base	No	✓
Speaker Configuration	4 x 12"	4 x 12"
Speaker Type	G12C (25 Watt)	G12C (25 Watt)
Power (RMS)	100 Watt	100 Watt
Impedance: Mono	16 Ohms/4 Ohms	16 Ohms/4 Ohms
Stereo	8 Ohms/8 Ohms	8 Ohms/8 Ohms
Dimensions (mm)	770 x 755 x 365	770 x 755 x 365
Weight (kg)	36	37

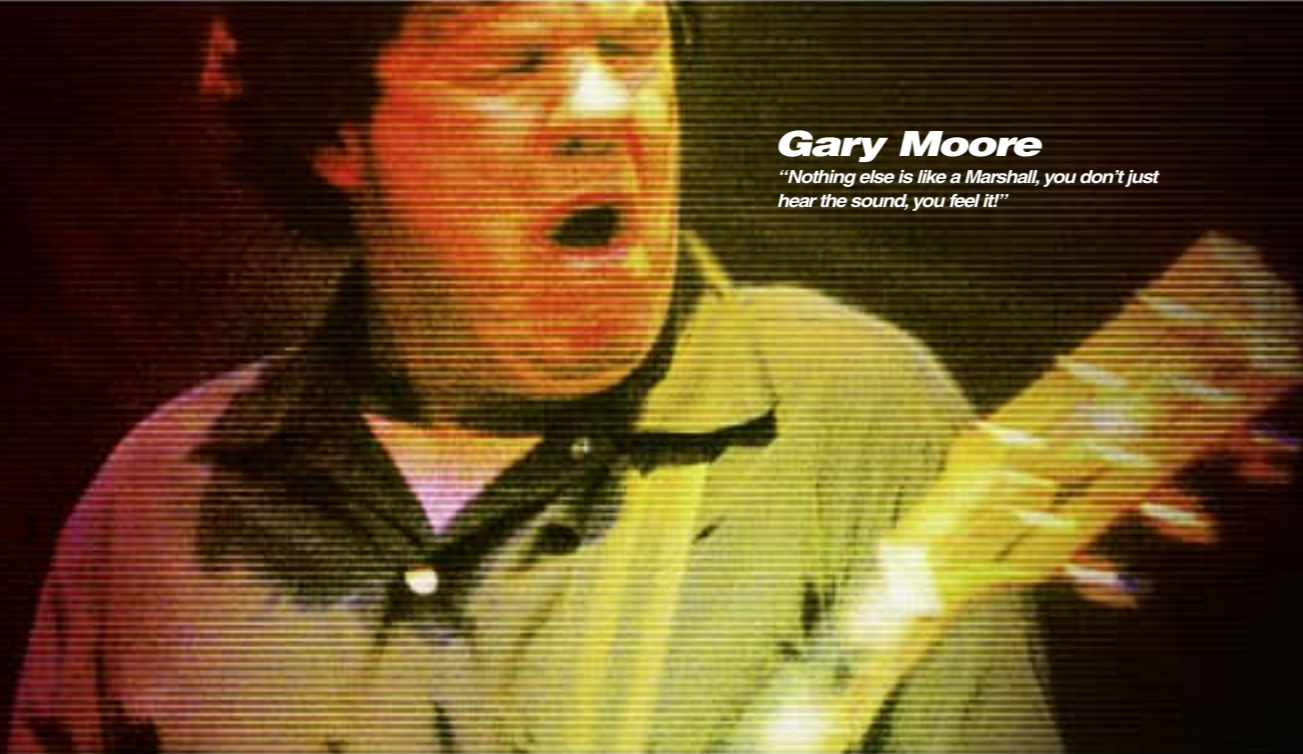
### AMPLIFIER SPECIFICATION

FEATURES	2466	2266	2266C
Head	✓	✓	No
Combo	No	No	✓
Output (RMS)	100 Watt	50 Watt	50 Watt
Speakers	No	No	2 x G12C
Pre-Amp Valves	4 x ECC83	4 x ECC83	4 x ECC83
Power Amp Valves	4 x KT66	2 x KT66	2 x KT66
Footswitch (supplied)	PEDL-00041	PEDL-00041	PEDL-00041
Dimensions (mm)	750 x 310 x 230	750 x 310 x 230	690 x 570 x 270
Weight (kg)	22.5	18	30



# Handwired Amplifiers

1959HW Head • 2061X Head • 1974X Combo • 1960AHW/BHW Cabs • 2061CX Cab • 1974CX Cab



## Gary Moore

"Nothing else is like a Marshall, you don't just hear the sound, you feel it!"



## Bernie Marsden

"I was too young the first time, but I sure 'aint missin' it the second time."

From left to right:

1974X Combo  
1959HW Head  
1960AHW Cab  
1960BHW Cab  
2061X Head  
2061CX Cab



The timeless tone of vintage handwired, all-valve Marshall amplifiers have made them highly desirable to collectors and sonic connoisseurs alike. Due to overwhelming public demand we are proud to introduce meticulous, handwired re-issues of three of our most sought-after amplifiers as the first products in our new Handwired Series – a Series that celebrates the company's rich tonal heritage and revisits the handcrafted traditions and skills that first launched the Marshall legend.

### 1959HW Head & 1960AHW/BHW Cabinets

To the minds and ears of many, the mythical 100 Watt "Plexi" heads of the late '60s are considered the "Holy Grail" of great rock tone. Our handwired 1959HW transports us back in time to that celebrated era and the result is a breathtaking re-issue that's authentic in every detail – from those world-famous front panel legends to the oversized, custom-built, "drop through" mains transformer that lies at the very heart of the beast. Good looks and impressive specs aside, the 1959HW's real beauty lurks in its unique and highly responsive tone.

To complement the 1959HW's sonic and visual majesty, we offer the 1960AHW (angled) and 1960BHW (straight) 4x12" cabinets that boast Basket Weave fret cloth, metal handles, "100" logos and are loaded with Celestion's highly-acclaimed G12H-30 (55Hz) re-issue speakers.

### 2061X Head & 2061CX Cabinet

An authentic, handwired re-issue of the original 20 Watt 2061 head (1968-1973), this compact, twin-channel, all-valve beauty houses 2 x ECC83 valves in its preamp and a pair of cathode-biased EL84s in its power stage. The 2061X features a solid-state, silicon diode rectifier and is a very aggressive and surprisingly modern sounding amplifier, while still possessing that unmistakable and highly desirable, vintage all-valve tone. Just like the original, the 2061X boasts a point-to-point, handwired, tagboard circuit, a mild-steel chassis and Dagnall transformers.

As the perfect sonic and visual partner for the 2061X, we offer the 2061CX – a compact, angled-front 2x12", 60 Watt cabinet loaded with Celestion's renowned G12H-30 (75Hz) re-issue speakers.

### 1974X Combo & 1974CX Extension Cabinet

The 1974X is an authentic re-issue of the fabled 18 Watt 1974 combo of the late sixties (1966-1968). Just like the original, it boasts a point-to-point, handwired, tagboard circuit housed in an aluminium chassis, plus a valve-driven tremolo circuit. At the very heart of its simple, but effective, two channel design can be found six valves: three ECC83s in the preamp, an EZ81 rectifier and a pair of cathode-biased EL84s in the power stage. The output and mains transformers are vital components in any amplifier because they influence performance, sound and feel, so we worked extremely closely with our associates at Dagnall in order to duplicate the original, "off-the-shelf" transformers in all areas. Another major contributing factor to the distinctive sound of vintage 1974 combos is the way the original 20 Watt, ceramic magnet, Celestion Greenback T1221 loudspeaker's tone has softened with age. In order to recreate the gorgeously smooth tones of a 35-year-old vintage Greenback, Celestion not only revisited the 1967 recipe for the speaker, they also came up with a proprietary way of "aging" the speakers so they sound and feel like the originals made in the late '60s! The same exact, exclusive "aged" T1221 Greenback speaker is also found in the 1974CX, a 1x12" extension cabinet for the 1974X.

### CABINET SPECIFICATION

FEATURES	1960AHW/BHW	2061CX	1974CX
Cabinet Type – Angled	✓ (AHW)	✓	No
Cabinet Type – Base	✓ (BHW)	No	✓
Speaker Configuration	4 x 12"	2 x 12"	1 x 12"
Speaker Type	G12H-30 (55Hz)	G12H-30 (75Hz)	G12M-20
Power (RMS)	120 Watt	60 Watt	20 Watt
Impedance	16 Ohm	8 Ohm	16 Ohm
Dimensions (mm)	AHW - 762 x 826 x 362 BHW - 765 x 820 x 364	650 x 665 x 305	610 x 535 x 230
Weight (kg)	36.4	24	14

### AMPLIFIER SPECIFICATION

FEATURES	1959HW	2061X	1974X
Head	✓	✓	No
Combo	No	No	✓
Output (RMS)	100 Watt	20 Watt	18 Watt
Tremolo	No	No	✓
Speakers	No	No	1 x G12M-20 Special
Pre-Amp Valves	3 x ECC83	2 x ECC83	3 x ECC83
Power Amp Valves	4 x EL34	2 x EL84	2 x EL84
Valve Rectifier	No	No	1 x EZ81
Footswitch (supplied)	N/A	N/A	PEDL-10034
Dimensions (mm)	744 x 305 x 210	510 x 225 x 210	610 x 535 x 230
Weight (kg)	22	10	19



# Vintage Re-Issue Amplifiers

1959SLP Head • 1987X Head • 2245 (JTM45) Head



## Yngwie Malmsteen

"I love everything about the amp, the tone, the crunch, the singing sustains when coupled with my Signature YJM DOD Overdrive pedal. I could go on and on."



## Simon Neil

(Biffy Clyro)

"The 1959SLP head is everything you need from an amp. It's crisp and beefy as f\*\*k. What more could you ask for in a rock band. It's the most rocking guitar sound I've ever had."

### From left to right:

1987X Head  
1960AX Cab  
1960BX Cab  
2245 (JTM45) Head  
1960TV Cab  
1959SLP Head  
1960AX Cab  
1960BX Cab



The Vintage Series comprises the 100 Watt 1959SLP head, 50 Watt 1987X head, the 30 Watt JTM45 head, 30 Watt 1962 'Bluesbreaker' combo, the 100 Watt JCM800 2203 head and the JCM900 4100 head. All are faithful reproductions of the classic originals, which helped shape the sound of the modern electric guitar as we know it. The common characteristic of all these amps is their simplicity of operation and superb natural valve tone.

Due to high demand from users we have taken this opportunity to add a sonically transparent Effects Loop to the 1959SLP, 1987X and JCM800 2203 models. The Loop has been designed to not colour the guitar sound in any way, and a (true) Bypass switch gives you the option of completely removing this circuitry if desired. The only exception is the JCM900 4100 where the Series Effects Loop has always been a pivotal part of this versatile amp's design. A loop Level switch on all these models ensures compatibility with both rack processors and stomp boxes.

### 1959SLP Head

THIS IS IT! The amp that defines classic rock – the Marshall 100 Watt Super Lead Plexiglas head of the late '60s, re-issued in all its glory. To ensure tonal authenticity we searched for an amp from this period that epitomised this model. We gave this amp to our guitar playing R&D experts and they developed a replica that was so exact we couldn't tell them apart. As previously mentioned, the only modern concession made was to add a tonally transparent Series Effects Loop with a true bypass switching option for the purist.

### 1987X Head

Though the 50 Watt 1987X shares the same front and rear panel features as its big brother, the 1959SLP, it does have its own distinct personality. Sweet, warm, singing sounds are the trademark of this great tone machine. As is the case with the 1959SLP, the 1987X has fittings and hardware as true to the originals as possible, to ensure an authentic Marshall 'vintage' look, plus the addition of a Series Effects Loop with Bypass and Level switches.

### 2245 (JTM45) Head

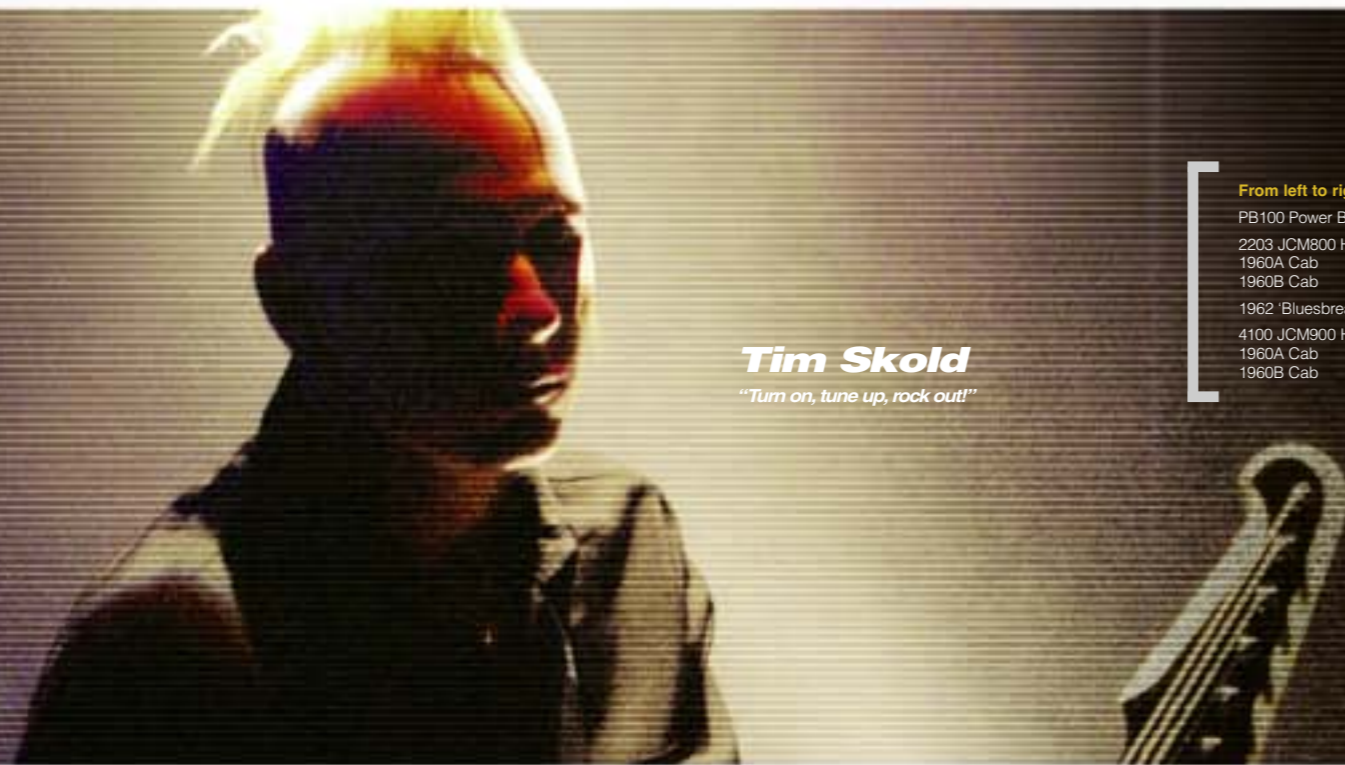
When Jim Marshall started manufacturing amps back in 1962, the first one out of the workshop was the JTM45. This amp instantly became a hit and launched a whole new generation of amazing guitar players. Since then, connoisseurs of tone have searched high and low for original examples of this beautiful amp. Now the search is over; the re-issued JTM45 is full of glassy clean tone and fluid warm sustain. By including GZ34 valve rectification, as found in the original, we have ensured a faithful recreation of the JTM45's signature sound. The GZ34 rectifier valve interacts with the rest of the valves causing subtle harmonics to shift and smoulder beneath every note you play.

### AMPLIFIER SPECIFICATION

FEATURES	1959SLP	1987X	2245
Head	✓	✓	✓
Combo	No	No	No
Output (RMS)	100 Watt	50 Watt	30 Watt
3 Band EQ	✓	✓	✓
Tremolo	No	No	No
Pre-Amp Valves	3 x ECC83	3 x ECC83	3 x ECC83
Power Amp Valves	4 x EL34	2 x EL34	2 x 5881
GZ34 Valve Rectifier	No	No	✓
Series FX Loop	✓	✓	No
Footswitch (supplied)	No	No	No
Dimensions (mm)	750 x 310 x 215	665 x 265 x 205	665 x 265 x 205
Weight (kg)	20.5	15.3	14.6

# Vintage Re-Issue Amplifiers

JCM800 2203 Head • JCM900 4100 Head • 1962 'Bluesbreaker' Combo • PB100 Power Brake



**Tim Skold**  
"Turn on, tune up, rock out!"

**From left to right:**  
PB100 Power Brake  
2203 JCM800 Head  
1960A Cab  
1960B Cab  
1962 'Bluesbreaker'  
4100 JCM900 Head  
1960A Cab  
1960B Cab



**William J Brown**  
(The Ordinary Boys)  
"Buy one now!"

## JCM800 2203 Head

The all-valve JCM800 2203 is one of the most highly respected 100 Watt Marshall heads in the company's long history. Evolving from the legendary 100 Watt 'Plexi' head, it was one of our first amplifiers to feature a Master Volume (MV) control.

The very essence of simplicity, the JCM800 2203 is a one channel, all-valve amp with no reverb or built-in effects. Its foolproof interface, distinctive roar and larger-than-life 'edge' immediately set the standard by which all other rock amps were judged and it remained the 'industry benchmark' throughout the entire decade of its production life.

Now it's back by popular demand and, as with the 1959SLP and 1987X, we've added a Series Effects Loop featuring a true bypass switch that takes the loop completely out of the circuit, thus ensuring the original tone isn't compromised in any shape or form.

## JCM900 4100 Head

Another player's favourite, the JCM900 4100 all-valve 100 Watt Marshall head is available once again. Known for its great tone and reliability, the JCM900 range has won many fans with its incredible versatility.

Channel A has been voiced for a sparkling clean on lower gain settings, building up to a raunchy crunch when driven hard. Channel B takes off from where Channel A finishes and is perfect for any lead tone – from silky smooth to searing saturation. As well as having separate Gain controls, each channel has its own Master section containing controls for Master Volume and Master Reverb.

A Series Effects Loop with Level switch allows you to use either floor pedals or rack effects. Whatever style of rock you play the 4100 will give you tonal flexibility without compromise.

## 1962 'Bluesbreaker' Combo

After the huge success of the JTM45 amplifier, a 2x12" combo version was released to satisfy popular demand and the now legendary 1962 combo was born. Once again the use of a GZ34 valve rectifier is responsible for helping to achieve the famed output stage compression and sustain exhibited uniquely by both the JTM45 and 1962.

Though tonally similar to a JTM45, the 1962 combo is loaded with two re-issue 'Greenback' 25 Watt speakers to re-create that classic sixties tone. The 1962 'Bluesbreaker' combo also comes with the addition of a footswitchable Tremolo effect.

## PB100 Power Brake

The Master Volume control on your valve amp makes it sound good at low volume, but ALL, all-valve amps sound better cranked. This is a scientific fact of life. Plus, what do you do if your amp doesn't have a Master Volume? The Marshall PB100 Power Brake power attenuator is the answer.

There are other attenuators or load boxes available, but they don't provide the right type of inductive load that makes your amp think it's connected to a speaker. At best, these other devices cause your amp to sound thin and feeble. At worst, they can blow your amp's output transformer – an expensive proposition. The Power Brake power attenuator delivers great sound . . . safely!

## AMPLIFIER SPECIFICATION

FEATURES	2203	4100	1962
Head	✓	✓	No
Combo	No	No	✓
Output (RMS)	100 Watt	100 Watt	30 Watt
3 Band EQ	✓	✓	✓
Tremolo	No	No	✓
Speakers	No	No	2 x 12"
Pre-Amp Valves	3 x ECC83	3 x ECC83	3 x ECC83
Power Amp Valves	4 x EL34	4 x 5881	2 x 5881
GZ34 Valve Rectifier	No	No	✓
Series FX Loop	✓	✓	No
Footswitch (supplied)	No	No	PEDL-10008
Dimensions (mm)	750 x 315 x 215	750 x 310 x 210	740 x 610 x 265
Weight (kg)	20.5	18.8	30.2



# JCM2000 DSL Amplifiers

DSL100 Head • DSL50 Head • DSL401 Combo



## Allison Robertson (The Donnas)

"No matter where I go, whatever the circumstances, be it a tiny smoky rock club or a recording studio, my JCM2000 is consistently loud and heavy. Don't be jealous."



## Larry Hibbitt (Hundred Reasons)

"The louder they are the better they sound!"

The formidable family of JCM2000 valve amps was born when we launched the DSL100 and DSL50 heads to an unprecedented wave of critical and public acclaim in 1997 with a design that gave guitarists virtually any amp sound from 'Nashville Clean' to jaw-dropping hi-gain crunch, we knew these heads were destined to take their place in line with the other great Marshall amplifiers. With each subsequent JCM2000 product introduction, glowing accolades continued.

The final addition to the line came when we unleashed the baby of the family – the EL84-powered DSL401 combo. Once again, the reception it received was overwhelmingly positive and its inclusion in the line made the JCM2000 Series the most comprehensive range of valve amplifiers in the illustrious 40 year history of Marshall.

### DSL100 & DSL50 Heads

Countless hours of R&D and, of course, listening went into the creation of the 100 Watt DSL100 and 50 Watt DSL50 heads. As DSL is an acronym for 'Dual Super Lead', it should come as no surprise that each amp has two footswitchable channels – Classic and Ultra. Furthermore, each of these channels boasts two modes: the Classic channel offers a Clean/Crunch option while the Ultra offers Lead 1 or Lead 2. Instead of merely offering a variation in gain level to the two channels, each one of these four modes has been individually voiced as an amp in its own right.

The tremendous tonal versatility of these amps, coupled with a 100% pure valve signal path, dual Reverb controls, Tone Shift switch (which 'scoops out' the mids) and a Deep switch (which adds a tight, low end boost), caused the guitar world to sit up and take notice right from the outset. As soon as you play one, you'll hear and feel why so many of the world's foremost players and journalists were quick to dub the DSL

heads as "the best Marshalls ever!" It also won't surprise you when you learn that this dynamic duo of JCM2000 amps have become the company's best selling all-valve heads to date.

### DSL401 Combo

Weighing in at 40 Watts and housing two independent, footswitchable channels, the compact, EL84-powered DSL401 1x12" combo is the smallest model of the impressive, eight member JCM2000 family. Don't let the relatively small size fool you though, it packs a powerful punch. In fact, the DSL401 made such a big impression on Art Thompson, the technical editor of *Guitar Player* magazine, that he felt compelled to write the following: 'Their tight, punchy tones are Marshall through and through, these new combos are the mightiest minis that Marshall has ever made.'

Like its bigger brothers, the Clean channel of the DSL401 produces a wide array of crystal clear yet complex, clean sounds. It also gets big 'n' bluesy when the channel's Gain control is cranked up. As Mr Thompson so aptly put it in his *Guitar Player* review: 'The clean channel yields sparkling tones at low settings and increasing levels of fat grind as you turn up the gain. With the Gain knob maxed, you get a throaty lead sound that cleans up nicely when you roll down your guitar volume. Strats and Teles sounded particularly rich and aggressive.'

Sticking with Art's much-respected eloquence, here's how he described the Overdrive channel of this amp in his rave review: 'Depending on how you set the highly interactive Gain and Volume controls, you can dial in anything from pert overdrive to perpetual sustain and beyond.'

The DSL401 boasts the following rear panel attributes: dual speaker jacks (with an 8 Ohm/16 Ohm impedance selector switch) for driving external cabinets and an optional Reverb on/off footswitch jack. The most significant 'extra' of them all though is this, the DSL401 has three footswitchable sounds – Clean, OD1 & OD2! The difference between OD1 and OD2? A massive 20dB boost which is instantly accessible with a mere tap of your foot on the supplied 2-way (Clean/OD, OD1/OD2) LED footswitch.

### AMPLIFIER SPECIFICATION

FEATURES	DSL100	DSL50	DSL401
Head	✓	✓	No
Combo	No	No	✓
Output (RMS)	100 Watt	50 Watt	40 Watt
Channels	2	2	3
Modes per Channel	2	2	None
Reverb Control	✓ (per Ch)	✓ (per Ch)	✓
Tone Shift	✓	✓	No
Deep Switch	✓	✓	No
Series FX Loop	✓	✓	No
Parallel FX Loop	No	No	✓
Pre-Amp Valves	4 x ECC83	4 x ECC83	4 x ECC83
Power Amp Valves	4 x EL34	2 x EL34	4 x EL84
Footswitch (supplied)	PEDL-10001	PEDL-10001	PEDL-10013
Dimensions (mm)	750 x 310 x 215	750 x 310 x 215	575 x 485 x 265
Weight (kg)	19	18	20

### From left to right:

DSL401 Combo  
DSL50 Head  
1960A Cab  
DSL100 Head  
1960A Cab  
1960B Cab



# JCM2000 TSL Amplifiers

TSL100 Head • TSL122 Combo



**Philip Sneed**  
(Story of the Year)

*"For tone we need versatility and balls. Thanks for consistently strong balls Mr Marshall."*

**Sean Martin**  
(Hatebreed)

*"The reason I'm drawn towards Marshall amps is simple – they're the best for what I do in Hatebreed, in fact, you couldn't ask for anything better. They're heavy as hell and the JCM2000 Series amps have something that a lot of high gain amps lack – actual tone! To put it simply, they rule!"*

From left to right:  
TSL122 Combo  
TSLC212 Cab  
TSL100 Head  
1960A Cab  
1960B Cab



When we launched the DSL100 in the late '90s, the world's guitar press unanimously hailed it as *'the best Marshall ever'*. As a result of this, the pressure was truly on when we introduced the next two members of the JCM2000 family, the 100 Watt, Triple Super Lead (TSL) twins: the TSL100 head and TSL122 2x12" combo. How did the critics react? *'It does everything my old Marshalls do and more . . . the TSL is far more versatile than any other valve Marshall out there, and offers many ways to "tweak" your tone. The TSL100 has taken the lead as the best sounding Marshall amp available today. Marshall's sound engineers have outdone themselves this time. It'll be tough for them to top this one,'* is how *Guitar Shop* magazine put it. We're delighted to report that this rave review was the global norm.

## TSL100 Head & TSL122 Combo

What makes the TSL100 and TSL122 so special? Great tone combined with a myriad of mouth-watering facilities that make them incredibly versatile.

The Triple Super Lead's three completely independent, footswitchable channels (Clean, Crunch and Lead) effectively give you three different classic amps in one casing. Each channel has its own controls for Gain, Volume, Treble, Middle and Bass. The Clean channel also has a Mid Boost switch, while the Crunch and Lead channels each have their own Tone Shift switches that 'scoop' out the mids.

When it comes to how these 100 Watters sound, Tom Beaujour put it like this in his review for *Guitar World* magazine: *'The Clean channel's smooth, elastic tone was a welcome surprise . . . with the Mid Boost engaged it was easy to conjure the warm sparkle of an old F"nder twin. "Cranking the gain on the Clean channel yielded biting Hendrixian tones.*

*The TSL100's Crunch channel lived up to my expectation and proved stunningly malleable too. For those who live for gain galore, the TSL's lead channel delivers singing sustain and filthy grunge, and with the aid of the well-voiced tone controls, it's easy to sculpt an almost infinite array of tones.'*

The TSL100 and TSL122 both boast the same valve configuration of 4 x EL34 output valves and 4 x ECC83 pre-amp valves. They also share the following features:

- Footswitchable Accutronics Spring Reverb with dual controls (one for Clean, one for Crunch/Lead).
- Individual Presence controls and Deep switches for Clean and Crunch/Lead channels.
- Two Parallel FX Loops (footswitchable).
- XLR DI output featuring Marshall's acclaimed speaker emulation, allowing direct connection to recording or PA mixing desks without the need for microphones or DI boxes.
- A Power Amp Mute facility for silent recording via the built-in DI.
- A ruggedly built, 5-way LED footcontroller that gives you the ability to switch between the three individual channels, plus switch the Reverb and FX Loops on/off.
- An innovative Virtual Power Reduction (VPR) switch which, when engaged, emulates the sound and feel of a 25 Watt valve power amp. VPR was described in *Guitar World* magazine by Tom Beaujour as follows: *'The usefulness of the VPR feature cannot be over estimated. Beyond allowing you to avoid nasty eviction notices, it will make you the best friend of every soundman in the world.'*

## Speaker Talk

To maximise its already superior sonic powers, the TSL122, 2x12" combo has been fitted with two different 12" speaker types – a Marshall/Celestion Vintage and a Marshall/Celestion Heritage. By combining the unique characteristics of this pairing, optimum tone and performance is ensured. A 2x12" extension cabinet for the TSL122, the TSLC212, is also available. This 16 Ohm cabinet features the exact same speaker combination to make it the perfect match for the combo, both sonically and visually.

## AMPLIFIER SPECIFICATION

FEATURES	TSL100	TSL122
Head	✓	No
Combo	No	✓
Output (RMS)	100 Watt	100 Watt
Channels	3	3
Independent Tone Networks per Ch.	✓	✓
Mid Boost on Clean Channel	✓	✓
Deep Switches (Clean & Crunch/Lead)	✓	✓
Tone Shift Switches (Crunch & Lead)	✓	✓
Virtual Power Reduction	✓	✓
Output Mute	✓	✓
Spring Reverb with Dual Controls	✓	✓
Emulated Line Out	✓	✓
Two Footswitchable FX Loops	✓	✓
FX Mix Controls	✓	✓
Pre-Amp Valves	4 x ECC83	4 x ECC83
Power Amp Valves	4 x EL34	4 x EL34
5-Way LED Footcontroller (supplied)	PEDL-10021	PEDL-10021
Dimensions (mm)	750 x 310 x 215	690 x 510 x 265
Weight (kg)	22.5	30.5
Speakers	No	✓ (x 2)

## CABINET SPECIFICATION

FEATURES	TSLC212
Speaker Configuration	2 x 12"
Power (RMS)	150 Watt
Impedance	16 Ohm
Dimensions (mm)	673 x 478 x 260
Weight (kg)	24

# JCM2000 TSL Amplifiers

TSL60 Head • TSL601 Combo • TSL602 Combo



## Bruce Kulick

*"Marshall amps have always been a part of my sound. From clean to massive crunch tones and everything in between – when it comes to amps, as always, Marshall means business."*



## Steve Mazur

*(Our Lady Peace)*

*"I use Marshall amps because they give me the power and punch that I need as well as being extremely warm and versatile."*



This trio of triple channel, 60 Watt, tone monsters are proud members of the critically-acclaimed JCM2000 Series. In keeping with their rich family heritage, they each boast a 100% pure, all-valve signal path (4 x ECC83 pre-amp valves, 2 x EL34 power valves) and a host of 'guitarist-friendly' features.

The three units that make up the TSL60 Series are: the TSL60 head, the TSL601 1x12" combo and the TSL602 2x12" combo.

In terms of amplifier attributes, they're identical triplets – in fact, the only difference between them is the size of the cabinet in which they each dwell and the fact that the TSL601 and TSL602 combos obviously drive straight into their own internal, custom-voiced Celestion speakers.

### Common Ground

As TSL stands for Triple Super Lead, logic dictates that the TSL60s have three footswitchable channels: Clean, Crunch and Lead. Add to this a footswitchable Spring Reverb with dual controls (one for Clean, one for Crunch/Lead), a footswitchable Parallel FX Loop with Mix control, an XLR DI Output featuring Marshall's acclaimed speaker emulation, plus a Deep switch and you have an impressive range of highly flexible, professional amps.

The Clean channel has its own controls for Gain, Treble, Middle, Bass and Reverb. Like their bigger brothers, the 100 Watt TSL100 head and TSL122 combo, each of the TSL60 triplets is capable of a wide range of harmonically rich, clean tones – from warm, round jazz to bright country twang. Furthermore, when the Gain control is cranked, their so-called Clean channel produces a wonderfully authentic, bluesy crunch . . . just like those vintage amps of yesteryear.

The Crunch and Lead channels each have independent controls for Volume and Gain while sharing controls for Treble, Middle, Bass and Reverb. They also share a front panel Tone Shift switch which, when activated, reconfigures the mid-range to produce a chunky, 'scooped' sound. This is perfect for producing modern, high-gain crunch tones and also for beefing up your sound when playing at low volumes.

In keeping with its impressive TSL lineage, the Crunch channel's Gain control will take you from a mild, almost clean crunch, all the way through to a saturated overdrive, perfect for aggressive rhythm work and even soloing. Then, as you'd expect from any amp worthy of sporting the noble JCM2000 badge, the Lead channel goes a step (or four!) further and is capable of producing some of the highest levels of distortion ever found in a Marshall. More importantly, it does this in a highly musical way so your notes remain clear and well-defined, even when the gain is cranked to the max and you're blazing away at the speed of light!

In addition to a Master Volume control and the aforementioned dual Reverb controls, the Master Section has an FX Mix control for the rear panel mounted Parallel FX Loop, a Master Presence Control and a Deep switch. The latter provides a tightly focused, resonant bass boost that will fatten-up your sound dramatically at any volume. To round off this neat little package, all the TSL60s come supplied with a 5-way, LED footcontroller. This sturdy device not only allows you to switch between the amp's three channels, but also gives you on/off control of the Reverb and FX Loop.

### TSL60 Series Speakers

The TSL601 and TSL602 combos feature a custom-voiced speaker designed by our R&D department in conjunction with Celestion. This 12" speaker was specifically developed with the TSL601 and TSL602 combos in mind and we're so delighted with its sheer tonality, attitude and power that it has earned the title the 'Wolverine'. Why? Because, like the animal after which it is named, this beast of a speaker delivers a mighty, tone-filled bite that belies its diminutive size!

### AMPLIFIER SPECIFICATION

FEATURES	TSL60	TSL601	TSL602
Output (RMS)	60 Watt	60 Watt	60 Watt
Number of Channels	3	3	3
Two Tone Networks (Clean & Crunch/Lead)	✓	✓	✓
Deep Switches	✓	✓	✓
Tone Shift Switch (Crunch/Lead)	✓	✓	✓
Spring Reverb with Dual Controls	✓	✓	✓
Emulated Line Out	✓	✓	✓
FX Mix Control	✓	✓	✓
Footswitchable FX Loop	✓	✓	✓
Pre-Amp Valves	4 x ECC83	4 x ECC83	4 x ECC83
Power Amp Valves	2 x EL34	2 x EL34	2 x EL34
5-Way LED Footcontroller (supplied)	PEDL-10021	PEDL-10021	PEDL-10021
'Wolverine' Speakers	No	✓ (x 1)	✓ (x 2)
Dimensions (mm)	750 x 310 x 221	575 x 485 x 265	680 x 510 x 270
Weight (kg)	18	25	30

### From left to right:

- TSL601 Combo
- TSL60 Head
- 1960A Cab
- 1960B Cab
- TSL602 Combo



# Mode Four Amplifier

MF350 Head • MF280A/B Cabs • MF400A/B Cabs



## John 5

"I want to use the best amps in the world. That's why I'll be with Marshall forever!"



## Dave Navarro

(Jane's Addiction)

"My Marshall has enabled me to do away with half of what I used to use on the floor. You'll find that your old distortion and boost pedals will make great gifts."

From left to right:

MF350 Head  
MF400B Cab  
MF350 Head  
MF280A Cab  
MF280B Cab



Attitude, stunning good looks and an incredible 350 Watts of brutal yet toneful power set the Mode Four apart from all other amps. Add to this an arsenal of great sounds, a wide range of professional features plus groundbreaking, state-of-the-art hybrid technology and you have a Marshall like no other.

### MF350 Head

A great many amplifiers have claimed to offer both classic and modern tones but, in truth, have fallen well short of the mark. The Mode Four boasts a true 'Two Amplifiers in One' design. Not only do AMP 1 and AMP 2 have totally separate valve pre-amplifier circuits, each housing an ECC83 valve, the MF350's power amp section completely reconfigures itself depending on the AMP selected. Each AMP type having two footswitchable modes further enhances flexibility. AMP 1 offers CLEAN and CRUNCH, while AMP 2 has OD1 and OD2.

### AMP 1

AMP 1 is the 'Classic' side of the Mode Four. Whenever it is selected, the power amp reconfigures to recreate the unmistakable sound and feel of our world-renowned 100 Watt valve power stage. Using this as a sonic foundation, AMP 1 produces Marshall's legendary open roar. While AMP 1's CLEAN mode produces incredibly dynamic, three-dimensional clean and bluesy crunch sounds, selecting CRUNCH unleashes the unbridled aggression and bite of a 2203, but with levels of gain never imagined in 1981 when the much-lauded JCM800 series was first launched.

### AMP 2

In terms of sheer gain, AMP 2 takes over from where AMP 1 leaves off, with OD2 mode offering more gain than any other Marshall before! Thanks to the Mode Four's radical design, the player retains

maximum control while searching for the ultimate high-gain signature sound. Whenever AMP 2 is selected, the Mode Four's power section reconfigures itself so it can create the deep, dark-sounding, loose low-end that has proven so popular with many modern players who either detune regular 6-strings, or use 7-string or detuned Baritone guitars.

### The Power to Deliver

Due to the unique design and the incredibly high headroom the Mode Four's 350 Watt power stage possesses, AMP 2's impressively wide bottom-end not only has the sound and feel of an all-valve amp, it also doesn't lose definition at high stage volumes – a problem that many other similar sounding, all-valve systems suffer from.

### Fully Loaded for Professional Use

The Mode Four was created with the professional guitarist in mind and boasts a host of carefully thought out features that have been designed to give you the ultimate in flexibility and control. These include:

- Separate controls for Gain, Volume, Bass, Middle and Treble for AMP 1 and AMP 2.
- Individually voiced Scoop switches for AMP 1 and AMP 2.
- AMP 2 has a 3-way Tone Matrix control, enabling you to dramatically reconfigure the all-important mids, while leaving the Bass, Middle and Treble controls fully interactive with each other.
- Footswitchable, built-in Digital Reverb with separate controls for AMP 1 and AMP 2.
- Parallel to Series FX Loop with individual FX Level controls for AMP 1 and AMP 2.
- Footswitchable Solo Level control that gives a level increase across all four modes of up to 6dB (i.e. twice the volume).
- Master controls for Resonance, Presence and Volume.
- Tuner Out jack with a front panel Tuner Mute switch for 'silent' tuning.
- XLR and 1/4" jack Emulated Line Outputs.
- Load Protection Circuitry.
- 6-way LED Footcontroller supplied.

### MF280 & MF400

As you'd expect from the company that invented the 'stack', the Mode Four Series 4x12's benefit from our forty years of cabinet expertise. The MF280 (280 Watt) and MF400 (400 Watt) cabinets are specially engineered to reproduce the balanced mid range and huge bottom end that are a pre-requisite for modern rock/metal sounds, and being 3 inches taller than standard 1960 cabinets a Mode Four stack is truly a sight to behold! We recommend the MF280A (angled) and B (base) for a full stack and the MF400A or B for a half stack.

### AMPLIFIER SPECIFICATION

FEATURES	MF350
Output (RMS)	350 Watts into 8 Ohms
'Two Amps in One' Design	✓
Number of Footswitchable Modes	4
Independent Tone Network (per Amp)	✓
Scoop Switches	✓ (x 2)
Tone Matrix (AMP 2)	✓
Footswitchable Solo Boost	✓
Footswitchable Digital Reverb	✓
Series/Parallel FX Loop	✓
Emulated Line Out (XLR & 1/4" jack)	✓
Tuner Output	✓
Tuner Mute	✓
6-Way LED Footcontroller (supplied)	PEDL-10032
Footcontroller Extension Lead (not supplied)	CBLA-00043
Dimensions (mm)	750 x 310 x 215
Weight (kg)	24

### CABINET SPECIFICATION

FEATURES	MF280A&B	MF400A&B
Speaker Configuration	4 x 12"	4 x 12"
Power (RMS)	280 Watt	400 Watt
Impedance	16 Ohm	8 Ohm
Dimensions (mm)	768 x 820 x 365	A - 762 x 820 x 365 B - 766 x 820 x 365
Weight (kg)	42.5	41.5

# 2203KK Kerry King Amplifier

2203KK Signature Head



## Kerry King (Slayer)

"The 2203KK is my main head and always will be!"



Right:  
2203KK Head  
MF280A Cab  
MF280B Cab



Thunderous, dark and thumping metal tone, the Kerry King JCM800 2203KK Signature amplifier is part of our on-going commitment to our loyal artists. Marshall, in partnership with Kerry King, is proud to have developed a personalised version of the legendary 2203 based on Kerry's own amplifier nicknamed 'The Beast'.

### 2203KK Head

The original JCM800 2203, initially launched in March 1981, proved incredibly popular with rock guitarists in the '80s and beyond, with its distinctive roar and larger than life 'edge' it became, and still remains, the standard that all other rock amps are judged on. It was during this time that Kerry King, guitarist with *Slayer* (considered one of the greatest metal bands in the world) picked up his golden child 'The Beast'. Knowing that he wanted his guitar tone to be as individual as he is, he added an EQ and pushed the mids, creating "a frown not a smile". Alongside this he added a noise gate to keep things quiet and accentuate his staccato playing style. Used in countless shows and records over many years, the combination of 'The Beast' and this outboard equipment powered the sound of Kerry King until the day he received the first 2203KK. Kerry has used Marshall amplifiers throughout his hugely successful career, to this day proudly bearing the Marshall logo when he performs with a wall of 30 Marshall cabinets behind him. Marshall felt it only fitting to produce a Signature amplifier for him. With 'The Beast' and Kerry's stage equipment in the safe hands of the R&D team, they worked closely with Kerry to develop the tone, feel and look of a great Marshall amp that defines the true attitude and power of Kerry's sound. Kerry's hands-on approach to the project resulted in numerous visits to the Marshall factory and putting the prototypes vigorously through their paces, road testing each one and using three of them every night of his 2006 and 2007 tours.

The 2203KK is a 100 Watt single channel, Master Volume, all-valve UK made head. At its heart is a classic mid-'80s 2203 drawing on the power and dynamics of 'The Beast' to take the sound further and placing it at the cutting edge of modern rock tone. Additionally, its power stage features four KT88 valves, adding extra warmth and girth to the sound. With the amplifier, Kerry uses Mode Four MF280B cabinets, taking advantage of their taller size to provide balanced mids and a huge bottom end.

'The Beast' button engages Kerry King's signature tone. Recreating the sound of his original outboard equipment, it features a studio quality ultra fast noise reducer, riding the signals dynamics but still maintaining the natural sustain and very fast decays for staccato rhythms and short pauses, the switch lights red when the circuit activates and green when the signal is passed without attenuation. A custom-voiced control focusing a gain boost on the mids has been specifically tuned to Kerry's specification. The gate and assault provide control over the guitar signal allowing you to vary its threshold and intensity, truly capturing the ferocity and force of Kerry's sound.

The 2203KK features artwork inspired by Kerry's many iconic tattoos. Marshall has developed new techniques to allow designs to be printed directly onto the fret cloth, allowing this distinctive design to leave the front panel and expand over the amp's baffle. The tribal tattoo motif over the brushed gold panel pointing to 'The Beast' switch and the style of the panel's text is taken directly from one of Kerry's tattoos. The motif and text are used across the whole design.

Included with the amplifier are:

- A heavy duty dustcover featuring custom artwork
- Five Kerry King Signature plectrums
- An A4 colour handbook with handwritten notes from Kerry and featuring exclusive photographs

Leaving the last word to Kerry:

"... the 2203KK is now my main head and always will be. Crank it up and enjoy the best amp on the planet!!!"

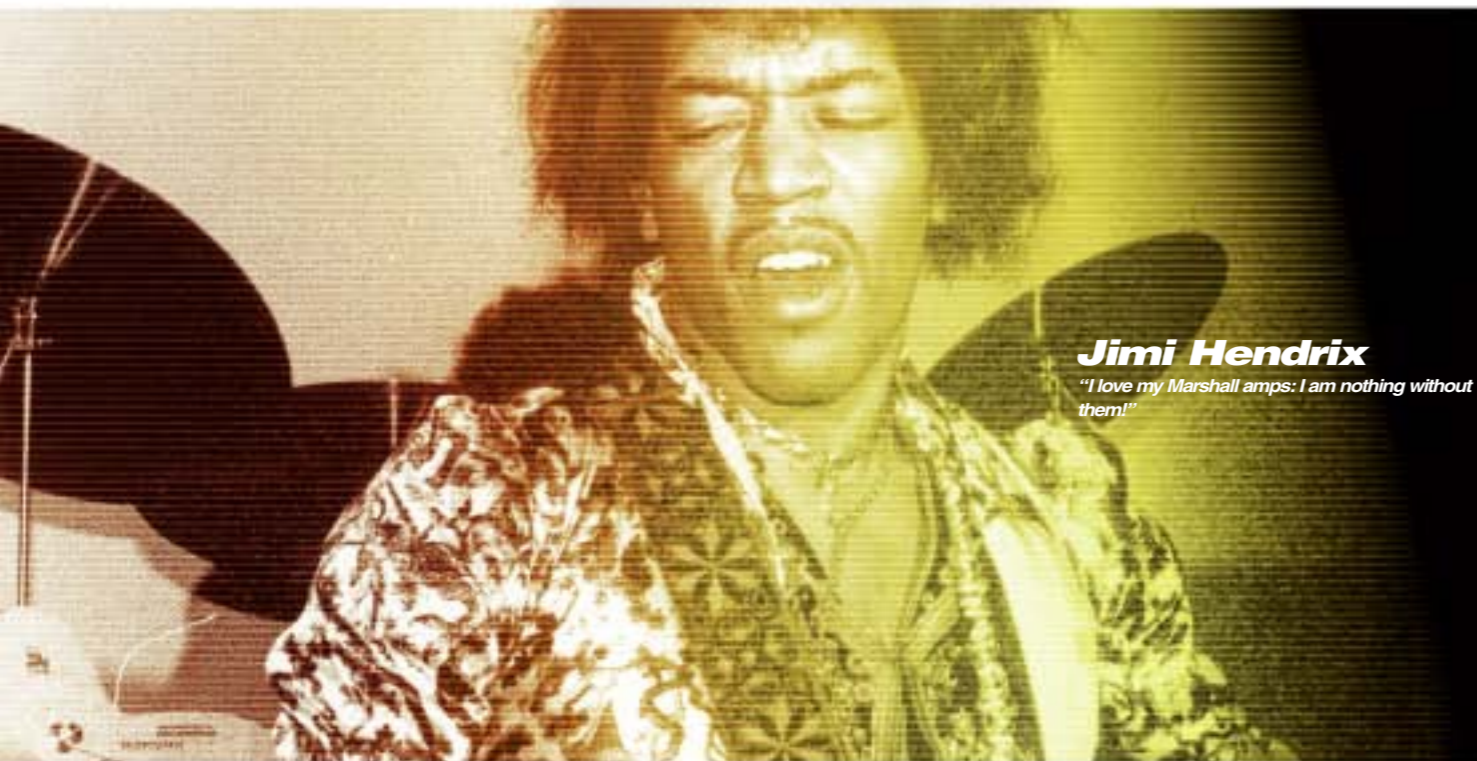
### AMPLIFIER SPECIFICATION

FEATURES	2203KK
Head	✓
Output (RMS)	100 Watt
3 Band EQ	✓
Pre-Amp Valves	3 x ECC83
Power Amp Valves	4 x KT88
Dimensions (mm)	750 x 310 x 215
Weight (kg)	21.5



# 100JH Jimi Hendrix Amplifier

Super 100JH Limited Edition Head • 1982AJH/1982BJH Cabs



**Jimi Hendrix**

"I love my Marshall amps: I am nothing without them!"

**Right:**  
Super 100JH Head  
1982JHA Cab  
1982JHB Cab



"Jimi Hendrix was my greatest ambassador without any doubt at all," states the Guv'nor, Jim Marshall. "In my book his playing is still the best ever and his showmanship was fantastic. I can still remember him scaring the living daylights out of all the big name English guitarists because they'd never seen or heard anything like Jimi – no one had."

## Super 100JH Head

In close conjunction with Authentic Hendrix, the family company established by Jimi's father, the late James Al Hendrix, and after many months of painstaking research, we are proud to announce the limited edition, handwired 'Super 100JH' 100 Watt stack. This is the latest addition to our ongoing series of handwired re-issues. It celebrates the 40th Anniversary of our world famous association with the late, great Jimi Hendrix and pays homage to the legendary guitarist. "Anyone who truly knew Jimi was well aware of how seriously he took his instruments and equipment," states Janie Hendrix, the President/CEO of Authentic Hendrix. "To achieve the sound he heard playing inside, he had to have the right tools. Gauging from his performances, he clearly embraced Marshall amps. We too, embrace Marshall because it allowed us to hear Jimi as we never would have before, with the truest sound and most feeling. We are happy to see the past reborn in the form of this Jimi Hendrix amp stack. It is our pleasure to partner with Marshall Amplification in giving volume to the legacy of Jimi." After hearing and then playing through a Marshall stack for the first time while in London during the Autumn of 1966, Jimi Hendrix wanted to meet the man who created these amplifiers and coincidentally shared his first and middle names – James Marshall! Thus, in October of that year, the guitarist visited Jim's shop in Hanwell and a lasting friendship and association was immediately struck. "Despite his somewhat wild appearance and his incredible, larger-than-life on-stage persona, Jimi was a very softly spoken and extremely polite young man with a fantastic

sense of humour," Dr Marshall recalls. "We hit it off right away and became good friends." On leaving Jim's shop, Jimi had secured an order for his 100 Watt Marshall stacks and, as the saying goes, the rest of the story is now history . . .

"Meeting Jim was beyond groovy for me," Jimi was quoted as saying about his visit to the Marshall shop in Hanwell. "It was such a relief to talk to someone who knows and cares about sound. Jim really listened to me and answered a lot of questions. I love my Marshall amps: I am nothing without them!"

The Jimi Hendrix stack consists of the Super 100JH head, the angled 1982AJH 4x12" and the extra-tall, straight-fronted 1982BJH 4x12" cabinets. The original versions of this iconic, tall, pinstriped stack were built in 1966 and the Super 100 head was the immediate successor to Marshall's first ever 100 Watt head – the famous dual output transformer JTM45/100.

Extensive research and discussions with technicians and roadies of the period has indicated that Hendrix's Super 100 Marshall heads were completely stock except for tonal enhancements requested by Jimi himself. Slight circuit modifications in our main reference's tone stack support this. The limited edition Super 100JH head is a meticulous and totally authentic handwired re-issue of these heads, complete with the aforementioned modification which adds slightly more treble and bass. The Super 100JH is an extremely straightforward amplifier. Its two channels – High Treble and Normal – each have two inputs (High and Low sensitivity) and separate Loudness (Volume) controls. Both channels share the amplifier's four tone controls: Treble, Middle, Bass and Presence. It contains three ECC83 (12AX7) valves in the pre-amp and a quartet of KT66 valves in the power amp, the latter being standard issue in mid-sixties Marshall Amplifiers. The all-important transformers are built by the original manufacturer Drake.

The Super 100JH stack's two 4x12" speaker cabinets – the angled 1982AJH and straight 1982BJH – have been reintroduced to complete the majestic look of the original pinstriped stacks that Jimi used. The 1982BJH is nearly 7" taller than a standard Marshall 4x12", adding further to the impressive look of the stack. Both JH cabs are loaded with

Celestion G12C 25 Watt speakers, which have been specially developed by Marshall and Celestion to duplicate the sound of the original speakers found in authentic reference cabinets from that era.

A limited run of 600 Super 100JH Jimi Hendrix stacks will be available worldwide. Each head is individually numbered and comes with an exclusive certificate, personally signed by Dr Jim Marshall OBE. The certificate and handbook will come housed in a unique presentation folder. Also included are a full set of heavy duty 'script logo' dust covers. Each head and cabinet set bears the official Authentic Hendrix logo.

## AMPLIFIER SPECIFICATION

FEATURES	Super 100JH
Head	✓
Output (RMS)	100 Watt
Channels	2
4 Band EQ	✓
Pre-Amp Valves	3 x ECC83
Power Amp Valves	4 x KT66
Dimensions (mm)	741 x 270 x 210
Weight (kg)	22

## CABINET SPECIFICATIONS

FEATURES	1982AJH	1982BJH
Speaker Configuration	4 x 12"	4 x 12"
Power (RMS)	100 Watt	100 Watt
Impedance	16 Ohm	16 Ohm
Dimensions (mm)	754 x 741 x 355	754 x 914 x 355
Weight (kg)	36.4	41.5



# 1992LEM Lemmy Amplifier

1992LEM Superbass Signature Head



Below:  
1992LEM Superbass Head

Not many can claim the 'Living Legend' status, but Motorhead frontman Lemmy Kilmister is most certainly deserving of the title. He also happens to be one of Marshall's most ardent fans, a relationship that we are proud to say stretches back over three decades. To honour this unique partnership, the Marshall team has created a Signature Series amplifier that takes its inspiration from Lemmy's very own modified 1992 100 Watt Super Bass unit, 'Murder One'. The result is an amp that delivers sublime tone combined with sheer volume and crushing power, all wrapped up in a rugged, over-sized cab. The 1992LEM is no mere re-issue, this is a celebration of an iconic amplifier and its masterful owner, this is Murder One MKII.

## Best of British Bass

To produce an authentic reincarnation of the original, 'Murder One' itself was placed in the more than capable hands of the engineers in our Research and Development Department. Voltages were measured, transformers examined and circuitry scrutinised to establish the winning formula that has made Lemmy's 1992 Super Bass such a formidable piece of kit. To ensure that the end product would be exacting in its tone and performance, every effort has been taken to source components from their original suppliers and/or manufacturers. The results have enabled the team at Marshall to create a bass amp with real pedigree. Internally, Murder One's circuitry has been modified, effectively creating a hybrid amplifier by merging the characteristics of a stock 1992 Super Bass with elements of a Super Lead, the outcome is a bass amp with incredible sonic depth and unbelievable tonal range.

The changes to the circuitry allow you, the player, to achieve a far brighter, tighter sound whilst the inherent grit and raw strength of an un-modded 1992 model can still be found in abundance when called for. The power section is driven by four EL34 power valves that produce 100 watts of unrelenting, mind-numbing volume and tone.

The front panel contains a range of simple to use, but highly effective, features that any bass player will appreciate. Your tone can be fine tuned by way of the three stage equalisation controls – Bass, Middle and Treble – while Volume controls for both channels 1 and 2 enhance the usability of the amp as a whole.

A separate Presence control allows you to adjust the power section of the amp and adds higher frequencies to your tone. This, in turn, creates more bite in your sound, allowing those crucial bass lines to cut through and be heard in all their thundering glory.

## Customise Corner

The attention to detail that has been lavished on the 1992LEM's internals has also been applied to the unique styling and distinctive look of the amp itself. The original 'Murder One', when made in 1976, had been finished in red vinyl until, at some point, it was painted jet black. When one of the black protective corners was accidentally knocked off, it revealed the original covering underneath, leaving one corner of the unit in red. Additional customisation came with two ornate carved wooden crests that Lemmy acquired whilst on a tour of America. These were painted gold and when paired with matching five point stars, a truly unique symbol was created, further adding to the character and personality of 'Murder One'. With all this in mind the Marshall team have recreated this look to a tee. A specially made red protective corner has been added to the amplifiers to mimic that of its forerunner, while the Marshall script logo and brushed gold aluminium front panel are flanked by replicas of those iconic golden emblems. Signatures from Lemmy and Dr Jim Marshall, along with Motorhead and Ace Of Spades logos complete the back panel.



Finished with white piping, chrome sockets and a hard-wearing handle, this amp continues Marshall's proud history of creating products of the highest order, both in terms of tone, performance and build quality.

Improving on the sonic capabilities and extraordinary durability of 'Murder One' was always going to be a huge challenge. Due to much improved construction methods and good old-fashioned craftsmanship the new 1992LEM lives up to the expectations set by its predecessor and then some. Lemmy has toured with his new Signature Series amp to ensure it was up to the challenge, and we're happy to report that it most definitely was. So, with all boxes ticked, and official approval from the man himself, its time for 'Murder One' to step aside and for the 1992LEM to create its own rock legacy.

## AMPLIFIER SPECIFICATION

FEATURES	1992LEM
Head	✓
Output (RMS)	100 Watt
Channels	2
3 Band EQ	✓
Pre-Amp Valves	3 x ECC83
Power Amp Valves	4 x EL34
Dimensions (mm)	750 x 310 x 215
Weight (kg)	21.5

# 1959RR Randy Rhoads Amplifier

1959RR Signature Head



## Randy Rhoads

"I went to the Marshall factory and ordered my own amps, I had them beefed up and modified there, I got them in white!"

Right:  
1959RR Head  
1960AW Cab  
1960BWEG Cab



Throughout our history we have strived to build strong relationships between ourselves and the artists who fly the flag for Marshall. Sometimes, tragically, this partnership is ended prematurely. Cited by countless guitarists over the years, Randy Rhoads remains hugely influential in the world of rock 'n' roll and continues to inspire new generations to pick up the guitar. As a rock icon whose reputation as a technical wizard with a unique sense of style precedes him, we felt it fitting to honour this ambassador of Marshall with his own Signature amp. We are proud to present the 1959RR Head.

### In the Beginning

When it came to choosing which amp to associate with Randy, there was a clear and obvious candidate that had always stood out from his backline of Marshall stacks. After a visit to the Marshall factory in 1980, Randy took ownership of a specially customised amplifier that had already earned itself a formidable reputation amongst the guitarists of the era. The JMP 1959 100 Watt Super Lead, finished in white, was totally bespoke to Randy and featured on the Ozzy Osbourne albums *Diary of a Madman* and *Blizzard of Ozz*. This legendary amp, complete with matching 1960 4x12" cabinets, also accompanied Randy on mammoth tours of the USA, UK and Europe until his untimely death in 1982. With the kind permission of his family, a Marshall engineer was allowed exclusive access to examine, photograph and catalogue Randy's 1959 JMP which had been kept in secure storage since the early '80s. The information gathered proved crucial in attaining those incredible 'beefed up' tones and one-of-a-kind styling only to be found with this particular Marshall amplifier. This allowed the team at Marshall to create a truly honest and detailed representation of a piece of rock history and, in turn, do justice to the memory of a guitar legend.

### What's inside?

Internally, the circuitry has undergone modification to the signal path to allow the amp to produce a breathtaking, overdriven, yet beautifully full sound, essential for attaining those sort-after 'Randyesque' tones. This adjustment, called the Cascading Gain Stage, makes it possible to control the extra gain that is generated, affording you complete control over your sound. Components, including the transformers, have been sourced from the original suppliers and over 50% of parts are loaded into the circuit by hand. Every individual wire is soldered into place manually and all remaining connections are meticulously constructed and fixed into position at our UK factory. It's this care and attention to detail that ensures that the 1959RR is as solid and reliable as the nerve tingling tones it produces.

Cosmetically the amp retains the distinctive, anodised gold front panel of the original 100 Watt head while Randy's iconic image and signature adorn the back plate. Covered in brilliant white 'elephant grain' vinyl and protected with black corner caps, the whole unit is topped of with an over-sized, black Marshall logo, a feature that Randy had added to the original when he visited the factory. If that wasn't enough, contained within the handbook are never before published photos plus exclusive essays and quotes, all celebrating the life and music of the man himself.

A combination of traditional electronic craftsmanship, modern construction methods and a passion for creating the most inspiring guitar amplifiers in the world mean the 1959RR is a true replica of that infamous amp that left the factory with Randy Rhoads almost three decades ago. Still revered to this day by many in the music industry, we at Marshall are honoured that the 1959RR will be testament to Randy's longevity and natural talent for good old fashioned rock 'n' roll. This addition to the Signature Series, with its warm sonic depth and unique majestic style, will no doubt prove its self worthy of the legendary guitarist it pays homage to.

\* The Randy Rhoads Signature amplifier is based on the white 1959 head used by Randy between January 1980 and April 1982 by kind permission of Mrs Dolores Rhoads.



### AMPLIFIER SPECIFICATION

FEATURES	1959RR
Head	✓
Output (RMS)	100 Watt
Channels	2
3 Band EQ	✓
Cascade Gain Stage	✓
Pre-Amp Valves	3 x ECC83
Power Amp Valves	4 x EL34
Dimensions (mm)	750 x 310 x 215
Weight (kg)	21.5

# Effects Pedals

Regenerator • Reflector • Echohead



"All of these Marshall pedals tick the right boxes, both in terms of their truly impressive build quality and, most importantly, the sheer variety and quality of each pedal's effects leaves very little to be desired!" Tim Slater, *Guitar Buyer* magazine.

From left to right:  
 RG-1 Regenerator  
 RF-1 Reflector  
 EH-1 Echohead

For over 46 years the Marshall name has been synonymous with the greatest guitar tones in all forms of rock music. Our R&D department has gone to great lengths to ensure that our pedals all exude that essential ingredient – the 'Marshall Sound.'

Now eight-strong, our range of effects pedals offer the opportunity to augment classic Marshall tones or add Marshall character to any guitar set-up. In keeping with our world-renowned heads, cabinets and combos, all Marshall pedals have been thoroughly road tested and stomped on countless times to ensure optimum performance and reliability.

Presenting the RG-1, RF-1 and EH-1. In addition to possessing their own unique features, each of the three new pedals boast the following: six digital modes, three parameter controls per mode, passive bypass, stereo outputs and optional control pedal input.

## RG-1 Regenerator

The Regenerator is a chorus, a flanger and a phaser all in one sturdy shell. This stereo modulation pedal offers six different modes for you to explore:

*Vintage Chorus* – A classic chorus, adding mellow sweeps to high speed vibrato and everything in-between to your sound.

*Multi Chorus* – Based upon Marshall's classic Supervibe pedal, its unique sweeping pattern allows you to create simple sweeps through to complex ensemble sounds.

*Vintage Flanger* – The versatile vintage effect lets you go deep and detune your sound to extremes. Turning up the Regen control causes the effect to soar across your sound, while turning it down creates natural flange effects.

*Phaser* – A rich phasing effect making your sound swell with energy, creating fluid waves which wash around your tone.

*Step Phaser* – Adding a crystal staircase to the phaser allowing you to trip around its sweeping textures.

*Vintage Vibe* – A subtle vibration that swirls around your playing, bringing back memories of a classic sound not yet forgotten.

The Regenerator will intertwine itself around your tone while leaving you in full control. It's every modulation pedal you'll ever need.

## RF-1 Reflector

The cavernous Reflector reverb pedal projects your sound into the third dimension. Six reverbs add diffuse trails to your playing without ever swallowing your tone. It's stereo outputs create reverbs with wide spacious fields. Connecting an expression pedal to the RF-1 allows you to open up the sound as you play.

*Hall* – A large, lush reverb, adding smooth diffuse trails to your tone without ever drowning it.

*Plate* – Recreating the sound of a high quality studio plate reverb, bringing space and presence to your tone.

*Room* – A small reverb, wrapping a subtle presence round your sound.

*Spring 1* – Recreates the classic sound of a Spring Reverb with its characteristic pulse and resonant ambience.

*Spring 2* – This mode takes the sound of springs and infuses it with a lush reverb that only a digital pedal could, providing you with the perfect combination of old and new.

*Reverse* – The Reverse mode creates ghostly textures as your notes spill backwards out into space before rushing up to your face.

With controls for Reverb Time, Damping and Level for each mode, you'll easily find the sound you're looking for.



## EH-1 Echohead

Create pulsing tones and add dense rhythmic textures to your sound. The Echohead features a maximum delay time of 2000ms, stereo outputs and a Tap Tempo input which allows you to externally control the delay time with a simple tap of your foot. In addition to controls for Delay Time, Feedback and Level, the EH-1 offers you six versatile modes.

*Hi-Fi* – A solid delay line throwing out crystal clear repeats of the input. *Analogue* – Filters shape the echoes, adding a subtle tone and recreating the sound of the guitar cascading through old analogue delay circuits.

*Tape Echo* – The narrow bandwidth and unstable whirl of a tape delay inspired these 'old school' degenerating echoes. The random wow and flutter of an old motor adds a warm organic chorus to the dark textured delays.

*Multi Tap* – Multiple echoes pulse out of the pedal providing a dense rhythmic sound.

*Reverse* – Sucking the sound out backwards, the Reverse mode trails out a series of hypnotic repeats creating psychedelic textures.

*Mod Filter* – Sweeping across your sound, synced to your delay time, a

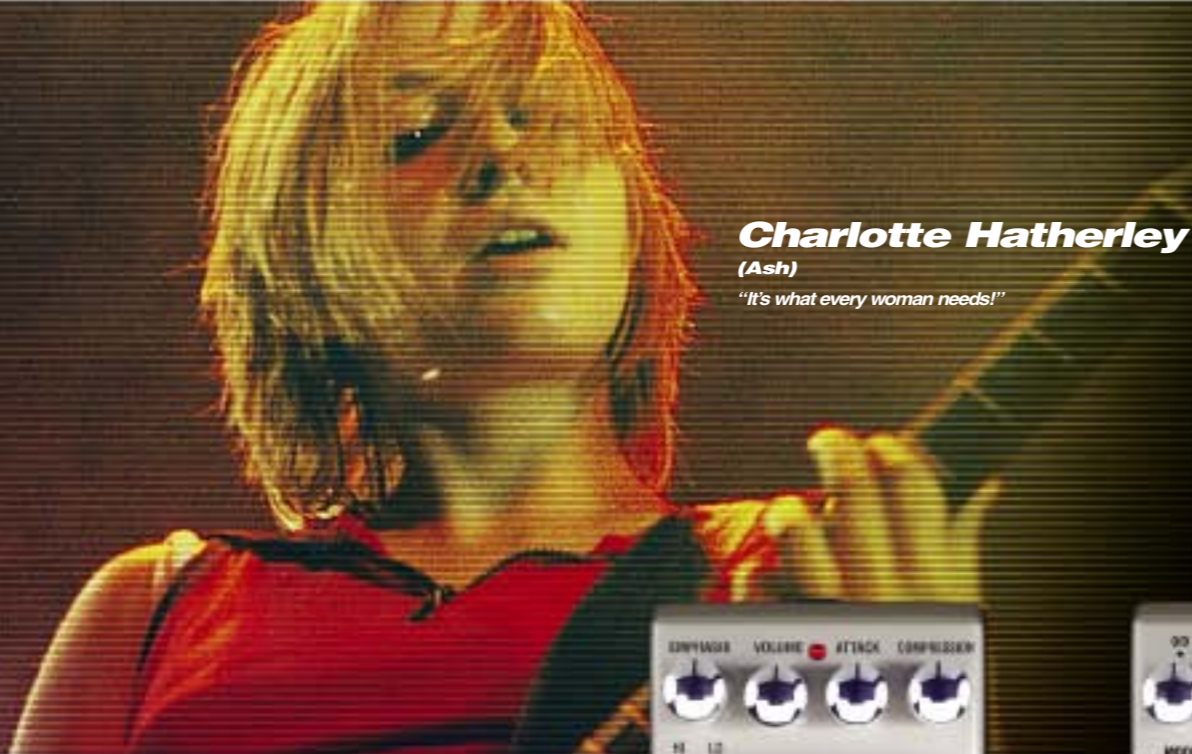
modulating filter adds movement and depth to the echoes. The dual outputs offer the choice of using a passive bypass for the main signal path to ensure complete tonal integrity or to allow your pedal to spill-over, permitting your echo to naturally die away.

### PEDAL SPECIFICATION: RG-1/RF-1/EH-1

FEATURES	RG-1	RF-1	EH-1
Passive Bypass	✓	✓	✓
On/Off Indicator	✓	✓	✓
Mono/Stereo	S	S	S
Mode Select	✓	✓	✓
Speed	✓	No	No
Depth	✓	No	No
Regen	✓	No	No
Reverb Time	No	✓	No
Damping	No	✓	No
Delay Time	No	No	✓
Feedback	No	No	✓
Level	No	✓	✓
Expression Input	✓	✓	No
Tap Tempo Input	No	No	✓
Weight (kg)	510g	510g	510g

# Effects Pedals

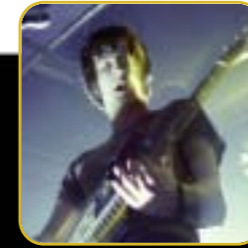
Compressor • Jackhammer • Guv'nor Plus • Bluesbreaker II • Vibratrem



## Charlotte Hatherley

(Ash)

"It's what every woman needs!"



## Dan Fisher

(The Cooper Temple Clause)

"Kicking in the Bluesbreaker pedal is a bit like creeping up behind old ladies and popping a balloon behind their heads to scare them. Dark, thick and satisfying."

From left to right:

- ED-1 Compressor
- JH-1 Jackhammer
- GV-2 Guv'nor Plus
- BB-2 Bluesbreaker II
- VT-1 Vibratrem



Boutique amps and effects pedals can cost an absolute fortune. However, with our range of effects pedals the need for those specialist and expensive units is at an end. Each one has been carefully designed to give you the best possible range of performance and maximum amount of control for the minimum of cost.

Equally important, when you press the 'off' button, your sound will return to being 100% pure and untouched thanks to their completely passive bypass.

### ED-1 Edward the Compressor

Add sustain to solos, even out attack and get rid of unwanted peaks and troughs. For liquid leads, funky clean chords or choppy yet consistent chicken pickin', call on Edward the Compressor.

In addition, target the frequencies you want to compress with the Emphasis control, which means that you can, for example, tighten up or compress your bass notes and let your treble notes ring out.

**Features:** Controls for Emphasis, Volume, Attack and Compression. Solid metal construction and passive bypass.

### JH-1 Jackhammer

This metallic monster boasts two modes (O/D and Dist), each of which is loaded with ungodly gain plus all the tonal control you need to push your guitar's sound straight over the edge. From cranium-crushing crunch and scooped modern metal mayhem to savage slamming solos, it's unique dual-control contour section gives you fearsome flexibility across the mid-range, allowing you to focus your tone. The JH-1 is the most extreme distortion pedal on the planet.

**Features:** Selector switch for O/D and Dist modes, controls for Gain, Master Volume, Contour, Contour Frequency, Bass and Treble. Solid metal casing and passive bypass.

### GV-2 Guv'nor Plus

Shedloads of gain and loads of level, the GV-2 has all the power and tone of our original, much-loved Guv'nor pedal – and beyond!

The GV-2's expanded Gain structure allows you to steer your guitar tone through many different styles and adding one to your set-up is just like adding another Marshall amp to your rig.

**Features:** Controls for Gain, Bass, Middle, Treble, Deep (for a tight and resonant low-end rumble) and Master Volume. Passive bypass and solid metal construction.

### BB-2 Bluesbreaker II

This bluesy bruiser is effectively two pedals in one – a tonally transparent booster that gives your solos that extra lift, and a truly valve-like overdrive that's so rich in second order harmonics it'll make your guitar gently weep. Blues Mode is reminiscent of the tonal and distortion characteristics of our non-Master Volume amps such as the classic Bluesbreaker combo from the 1960s. If that's not enough, the BB-2's completely passive bypass means that you don't lose any of your guitar's pure tone when the pedal's not in use!

**Features:** Mode switch to select Blues or Boost. Controls for Drive, Tone and Volume. Solid metal casing and passive bypass.

### VT-1 Vibratrem

Take a step back in time to the British amps of the early sixties with the Vibratrem's authentic vintage effects. Its wave-shaping control allows you to melt between two modulation pattern options, offering you everything from groovy, trembling tremolos to psychedelic quasi-vibratos. The VT-1 is

as authentically retro as you can get and its passive bypass ensures that your all-important guitar tone remains unaffected when you're not taking a Vibratrem trip. **Features:** Mode switch to select Vibrato or Tremolo.

Controls for Speed, Depth and Wave Shape. Second output for stereo spread. Solid metal casing and passive bypass.

#### PEDAL SPECIFICATION: ED-1/VT-1

FEATURES	ED-1	VT-1
Passive Bypass	✓	✓
On/Off Indicator	✓	✓
Mode Select	No	✓ Vibrato/Tremolo
Mono/Stereo	M	S
Emphasis	✓	No
Volume	✓	No
Attack	✓	No
Compression	✓	No
Speed	No	✓
Depth	No	✓
Wave	No	No
Filter	No	No
Shape	No	✓
Weight (kg)	510g	510g

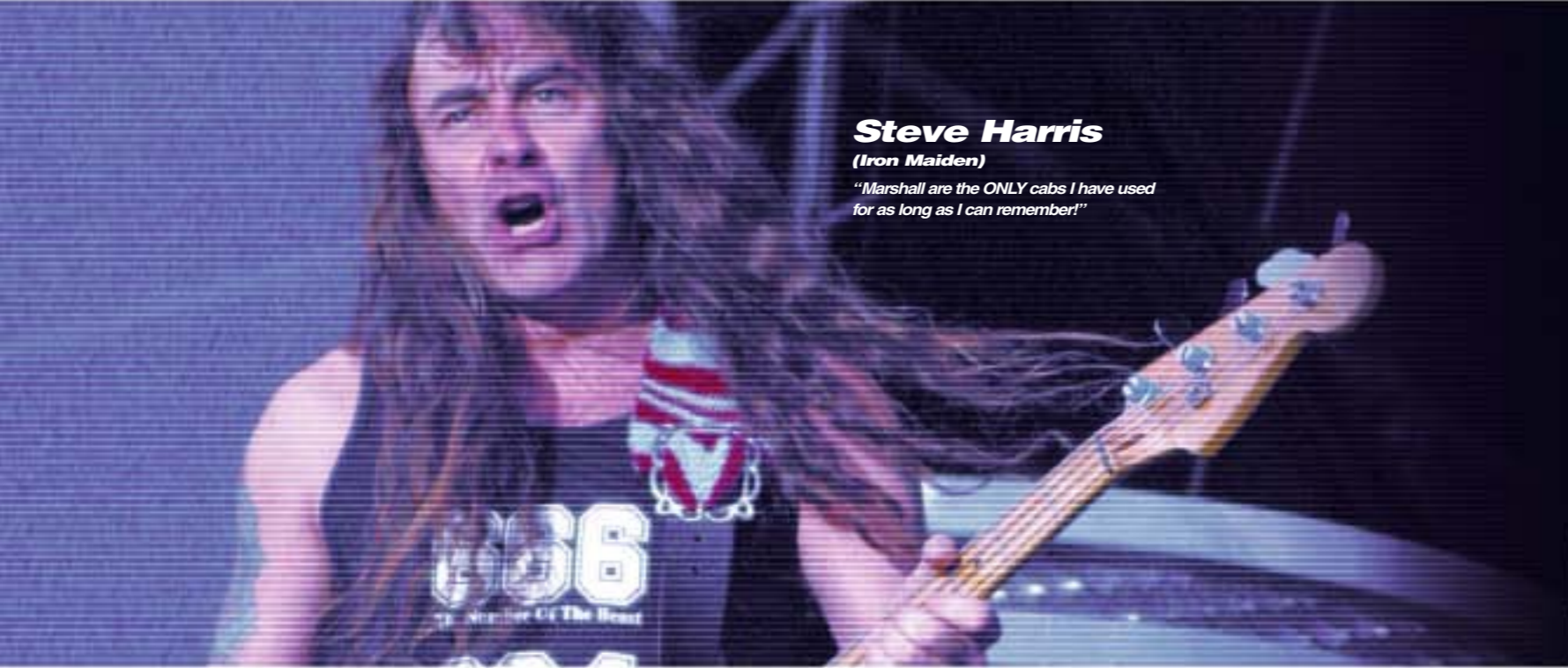
\* Main (Mono) Signal Path

#### PEDAL SPECIFICATION: JH-1/GV-2/BB-2

FEATURES	JH-1	GV-2	BB-2
Passive Bypass	✓	✓	✓
On/Off Indicator	✓	✓	✓
Mode Select	✓ OD/Distort	No	✓ Boost/Blues
Mono/Stereo	M	M	M
Volume	✓	✓	✓
Gain	✓	✓	Drive
Bass	✓	✓	No
Middle	No	✓	No
Treble	✓	✓	No
Contour	✓	No	No
Contour Frequency	✓	No	No
Deep	No	✓	No
Tone Control	No	No	✓
Weight (kg)	510g	510g	510g

# Speaker Cabinets

1960 4x12" Cabs (A/B & AV/BV) • 1960 'Greenback' loaded 4x12" Cabs (AX/BX, TV)



## Steve Harris (Iron Maiden)

"Marshall are the ONLY cabs I have used for as long as I can remember!"



## Jeff Hanneman (Slayer)

"I use Marshall because it's the most intense amp ever. I would not play anything else. If I had to play anything else I'd set it on fire and destroy it!"

Left to right:

- 1960A Cab
- 1960B Cab
- 1960TV Cab
- 1960AX Cab
- 1960BX Cab

The only choice for serious musicians. Nothing compares to Marshall cabinets in terms of awesome tone and projection. Both visually and aurally, Marshall cabs are indeed 'the business!' Roadworthiness is a vital prerequisite in the world of relentless touring and as our 46 years of cabinet building attests, Marshall cabinets are definitely built to stand the test of time!

### The Marshall Stack

Nothing personifies the image of rock 'n' roll more completely than a wall of Marshall stacks. Though often imitated, nothing compares to the original. The world's first ever 4x12" cab was designed and built by Jim Marshall in 1962, and with it a legend was born. Since then we have made countless thousands, which have appeared on stages all over the globe.

Following close on the heels of the immediate success of the Marshall 4x12", came the first ever stack – namely, an angle-fronted cab on top of a straight-fronted cab, with an amplifier head placed on top. This came about after discussions with Pete Townshend of *The Who*. Pete asked Jim to build him an 8x12" cab with an angled front – the Guv'nor agreed, but warned the guitarist that the cab would be extremely difficult to move. Nevertheless, Pete insisted, so six of these awesome cabinets were built. After being bombarded with complaints from his road crew, Pete returned to Jim to look for a more practical approach to building this wonderful sounding behemoth. 'We'll cut the cab in half,' was Jim's immediate reply, and thus, the legendary Marshall stack came into being! What happened to the six 8x12" cabs we hear you ask? Well, two went to Pete Townshend, two went to John Entwistle (*The Who's* bassist) and the remaining pair went to the *Small Faces*.

Public reaction to the impressive look and equally impressive sound of the Marshall stack was incredible from the start and, not surprisingly, it has stayed in production ever since. As a result, this immediately recognisable rock 'n' roll icon can be found anywhere and everywhere that electric guitar is played! As we invented the stack, Marshall 4x12"s are the only true originals – everything else is merely an imitation.

### Speaker's Corner

To satisfy the increasingly diverse tastes of the modern guitarist, Marshall 1960s are available with three different types of Celestion speakers:

- a) Standard 75 Watt 'G12T-75' speakers (1960A/B).
- b) The warm sounding 70 Watt 'Vintage' speakers (1960AV/BV).
- c) Re-issue 25 Watt Greenbacks, 'G12M-25' (1960AX/BX & TV).

Each speaker type has its own individual character, so we urge you to try all three flavours before making your final decision. The 1960AX/BX and 1960TV cabs are loaded with 25 Watt 'Greenback' speakers. In order to recreate the classic looks as well as the classic tones of yesteryear, the AX and BX sport a smoother 'Levant' covering and chequered fret cloth. The 1960TV is finished with the earlier style 'EC' fret cloth and is three inches taller than a standard 4x12" – hence the 'TV' in its name which is an acronym for 'Tall, Vintage.'

### Features

All our cabinets share the same high quality of design and craftsmanship. Our highest quality woodwork includes the 'finger locking' of each and every joint. This helps give our cabinets the incredible strength and durability which has become as legendary as the Marshall sound itself. A godsend to all gigging guitarists and roadies are the heavy duty castors fitted as standard on all 1960 cabinets ensuring that they're ready to roll without rocking.

### CABINET SPECIFICATION

FEATURES	1960A/B	1960AX/BX	1960TV	1960AV/BV
Cabinet Type – Angled	✓ (A)	✓ (AX)	✓	✓ (AV)
Cabinet Type – Base	✓ (B)	✓ (BX)	No	✓ (BV)
Speaker Type	G12T-75	G12M-25	G12M-25	G12 Vintage (70 Watt)
Speaker Configuration	4 x 12"	4 x 12"	4 x 12"	4 x 12"
Power (RMS)	300 Watt	100 Watt	100 Watt	280 Watt
Selectable (Mono/Stereo)	✓	No	No	✓
Mono Impedance	16/4 Ohm	16 Ohm	16 Ohm	16/4 Ohm
Stereo Impedance	8 Ohm	N/A	N/A	8 Ohm
Dimensions (mm)	770 x 755 x 365	760 x 830 x 365	770 x 820 x 365	760 x 830 x 365
Weight (kg) – Type A	36.4	37.7	39	40.6
Weight (kg) – Type B	37	38.2	N/A	41.4



# Speaker Cabinets

MC412 4x12" Cabs (A/B) • MC212 2x12" Cab • 1912/1922/1936/1936V Extension Cabs



**Corey Beaulieu**  
(Trivium)

"I've played a lot of guitar cabs and the 1960BV has all the power and tone I've been looking for. Marshall is by far the best there is and the only company I trust to give me the crushing tone I need."

**Kerry King**  
(Slayer)

"If I stand in front of my rig, if my nuts ain't shaking then I ain't satisfied . . . and the only stuff that can do that is my Marshalls!"

Below:  
MC412A Cab  
MC412B Cab  
MC212 Cab

## MC Series: MC412A, MC412B & MC212

The sonic power and iconic presence of a full stack has been the dream of many guitarists. New for 2007, Marshall fulfils those dreams and presents the MC cabinet series – A series of entry level cabinets that for the first time puts a real Marshall full size 4x12" stack in reach of many. Made at our UK factory and loaded with Celestion speakers, our engineers have worked hard to ensure that these are the most affordable full size Marshall cabinets available, while still providing the sonics and build quality that are more than worthy of the badge they wear. The MC412s 200 Watts of power, combined with the same flexible Mono/Stereo switching of our 1960s, means it will handle any Marshall guitar head with ease. We recommend using 4 Ohms for getting full power out of the MG and AVT heads, while the 16 Ohms setting is preferable for use with our valve heads. Completing the series is the MC212 130 Watt 2x12".

## Compact Cabinets

Although all our Stereo/Mono 4x12"s are perfect for use with stereo rack systems, we also produce a range of smaller, Celestion-loaded 2x12" and 1x12" cabinets, ideally suited for use with such set-ups or as extension cabinets for combos. The compact, but full sounding, 1912 150 Watt 1x12" can be used as an extension cab for a 1x12" combo or with another 1912 to create a highly portable stereo rack set-up. The 1922 2x12" cab has Mono or Stereo options and is ideal for a rack system or as an extension cabinet for a 2x12" combo. The larger 1936, also has Mono/Stereo options and is great for a larger rack system. It fits a full size Marshall head perfectly too, giving you a compact 2x12" stack. Whatever your rig, with our unrivalled sound and construction techniques, Marshall offers a wide range of cabinets that are not only perfect for your needs . . . they will also last you a lifetime.

## Mono/Stereo Switching

To ensure the ultimate in flexibility, six of our standard 4x12"s are switchable between Mono (4 or 16 Ohms) and Stereo (8 Ohms per side). The cabs in question are the 1960A (angled), 1960B (straight), 1960AV (angled), 1960BV (straight), MC412A (angled) and MC412B (straight). The two Mono impedance options (16/4 Ohms) provide extra amp matching capabilities, while the cabinets' stereo capability makes them ideal for rack systems which typically run in stereo. The 1922, 1936 and

MC212 2x12"s also have a non-switchable stereo option. Due to demand, we have made the 1936 cabinet available with Marshall/Celestion 'Vintage' 70 Watt speakers. Named the 1936V, this 2x12" cabinet has the same portable dimensions as the standard 1936, while offering you the option of that warm 'Vintage' speaker tone.

## Touring Pro Series Covers

To ensure your cabinet stays looking as new as the day it left the Marshall factory, we offer professional padded touring covers for added protection.

## CABINET SPECIFICATION: 1912/1922/1936/1936V

FEATURES	1912	1922	1936	1936V
Cabinet Type – Base	✓	✓	✓	✓
Speaker Type	G12B-150	G12T-75	G12T-75	G12 Vintage
Speaker Configuration	1 x 12"	2 x 12"	2 x 12"	2 x 12"
Power (RMS)	150 Watt	150 Watt	150 Watt	140 Watt
Selectable (Mono/Stereo)	No	✓	✓	✓
Impedance (Mono)	8 Ohm	8 Ohm	8 Ohm	8 Ohm
Impedance (Stereo)	No	16 Ohm	16 Ohm	16 Ohm
Dimensions (mm)	510 x 465 x 290	675 x 515 x 260	740 x 600 x 305	740 x 600 x 305
Weight (kg)	14.6	19	24.6	24.6

## CABINET SPECIFICATION: MC412A/B & MC212

FEATURES	MC412A/B	MC212
Cabinet Type – Angled	✓ (A)	No
Cabinet Type – Base	✓ (B)	✓
Speaker Type	Platform 50	Platform 65
Speaker Configuration	4 x 12"	2 x 12"
Power (RMS)	200 Watt	130 Watt
Selectable (Mono/Stereo)	✓	✓
Impedance (Mono)	16/4 Ohm	4 Ohm
Impedance (Stereo)	8 Ohm	8 Ohm
Dimensions (mm) (A & B)	770 x 755 x 365	745 x 530 x 310
Weight (kg) – Type A	34.0	23.0
Weight (kg) – Type B	34.0	n/a

## From left to right:

- 1922 Cab
- 1912 Cab
- 1936 Cab
- 1936V Cab



# MG Series Amplifiers

MG10CD • MG15CD • MG15CDR • MG15DFX • MG30DFX



From left to right:  
 MG10CD  
 MG15CD  
 MG15CDR  
 MG15DFX  
 MG30DFX

The MG Series raises the standard for what can be expected from a value-for-money range of guitar amplifiers and defines a new benchmark. All of the guitar combos boast FDD (Frequency Dependent Damping) – a radical new feature that is exclusive to Marshall Amplification and accurately mimics the way an all-valve amplifier interacts with a loudspeaker. As a result of FDD, your amp will give you a sound and feel never before thought possible in such an affordable, non-valve amp.



## MG10CD Combo

The mammoth roar of this 10 Watt, twin channel, mini monster has to be heard to be believed! Coupled with great features like FDD (see above), a CD input, Emulated Headphone jack and Emulated Line Out, this sturdy 1x6<sup>1</sup>/<sub>2</sub>" combo is the perfect entry-level practice amplifier . . . and it's great for backstage warm-up too.

**Features:** Twin channels, controls for Clean Volume, Overdrive Gain and Volume plus a Contour control which sweeps the mids, Speaker Emulated Headphone and Line Out, CD input and FDD.

## MG15CD Combo

Armed with two channels, a three-band EQ, FDD and 15 Watt RMS of real Marshall power, the 1x8" MG15CD combo delivers superb tone – from pristine clean to out and out filth! The ultra-flexible Contour control allows you to fine-tune the all-important mids from woody and warm to scooped and slammin' . . . and all points in-between.

**Features:** Twin channels, controls for Clean Volume, Overdrive Gain and Volume plus Bass, Contour and Treble tone controls, Speaker Emulated Headphone and Line Out, CD input and FDD switch.

## MG15CDR Combo

Already hailed a classic, the MG15CDR adds a natural sounding Spring Reverb to all the outstanding features and tonal flexibility of the MG15CD.

**Features:** Twin channels, controls for Clean Volume, Overdrive Gain and Volume plus Bass, Contour and Treble tone controls, Speaker Emulated Headphone and Line Out, CD input, Spring Reverb and FDD switch.

## MG15DFX Combo

This twin channel, 1x8" combo is the most affordable Marshall to ever house Digital Effects (DFX). Its impressive array of Reverb, Chorus, Flange and Delay effects are easy to dial-in and sound incredibly natural. With CD input plus Speaker Emulated Headphone and Line Out jacks, this feature-laden package is hard to beat!

**Features:** Twin channels, controls for Clean Volume, Overdrive Gain and Volume plus Bass, Contour and Treble tone controls, Speaker Emulated Headphone and Line Out, CD input, DFX and FDD switch.

## MG30DFX Combo

30 Watts of power and a custom-voiced 10" speaker gives the MG30DFX all the girth and grind of its bigger brothers in a compact, rugged package. Footswitchable Clean and Overdrive channels with independent tone controls add to its already impressive features.

**Features:** Twin, footswitchable channels (footswitch optional) – Clean and Overdrive. Clean channel has its own Volume, Bass and Treble controls, Overdrive channel boasts controls for Gain, Bass, Contour, Treble and Volume plus Speaker Emulated Headphone and Line Out, CD input, DFX, FDD switch and a custom-voiced 10" speaker.

## Lessons Online: [www.marshallamps.com](http://www.marshallamps.com)

For those of you just starting to play guitar, we offer a free ten lesson tuition course within our website. This also covers basic maintenance and gives 'setting-up' tips.

## AMPLIFIER SPECIFICATION

FEATURES	MG10CD	MG15CD	MG15CDR	MG15DFX	MG30DFX
Output (RMS)	10 Watt	15 Watt	15 Watt	15 Watt	30 Watt
Channels	2	2	2	2	2
Footswitchable Channels	No	No	No	No	✓
CD Input	✓	✓	✓	✓	✓
Emulated Line Out	✓	✓	✓	✓	✓
Emulated Headphone Jack	✓	✓	✓	✓	✓
Spring Reverb	No	No	✓	No	No
Digital FX	No	No	No	✓	✓
FDD	✓	✓	✓	✓	✓
Speaker	1 x 6 <sup>1</sup> / <sub>2</sub> "	1 x 8"	1 x 8"	1 x 8"	1 x 10"
Dimensions (mm) – Made in China	300 x 310 x 190	383 x 376 x 206	380 x 375 x 205	380 x 375 x 205	480 x 420 x 245
Weight (kg)	5	7.2	7.2	7.2	9.6

# MG Series Amplifiers

MG50DFX Combo • MG100DFX Combo • MG100HDFX Head • MG250DFX Combo • MG412A/B Cabs



## Wayne Static (Static-X)

"I love the old MG100RCD head but the new MG100HDFX is even better – it has a bigger, tighter low-end and even more gain, making it perfect for the crunchy, detuned rhythms I do. The 'magic button' (the FDD switch), is a big selling point as well – it allows the HDFX to sound great at any volume because it maintains tightness and bite. The built-in effects are nice too, they sound great and it's really easy to dial them in."

From left to right:  
MG250DFX Combo  
MG50DFX Combo  
MG100HDFX Head  
MG412A Cab  
MG100DFX Combo

Packed with tone and loaded with features, each and every one of the solid-state MG Series amplifiers gives you the unmistakable sound quality, dynamic feel and high performance that has made Marshall the number one choice for guitarists all over the globe for the past four decades.

### MG50DFX Combo

Delivering 50 Watt RMS of Marshall power through its custom-designed 12" speaker, the twin channel MG50DFX delivers the goods both at home and on stage. Each footswitchable channel has its own set of tone controls for maximum flexibility. In addition to producing great clean sounds, when you crank up the Clean channel's Gain control you get a raunchy, blues-tinged crunch. As you'd expect from a Marshall, the Overdrive channel has gain to spare and also boasts the now legendary Valvestate-style Contour control which allows you to 'scoop out' or 'fill in' the all-important mids.

The specially-voiced DFX section offers Chorus/Delay, Delay, Chorus and Flange effects, plus a natural sounding digital Reverb with its own individual Level control. Add to this our revolutionary FDD, footswitchable channels, a Series Effects Loop and Speaker Emulated Headphones and Line Out plus a CD input, which allows you to plug in a CD or cassette player and jam along with your favourite artist or band and you have an unbeatable package for the price.

### MG250DFX Combo

Double the power of the feature-loaded, versatile MG50DFX and you get the MG250DFX with its stereo, 50 Watt + 50 Watt power amp driving 2x12" custom speakers – awesome!

### MG100DFX Combo

This compact, gig-ready, 100 Watt, 1x12" combo is a powerhouse of killer tone. Its two footswitchable channels offer a pair of selectable

modes – Clean/Crunch on the Clean Channel and OD1/OD2 on the Overdrive Channel. Each channel has independent tone controls for Bass, Middle and Treble, and the Overdrive Channel also features our critically-acclaimed Contour control to ensure that all-important tonal versatility.

Higher Gain settings on the Clean Channel will yield a healthy, bluesy overdrive, especially when the 'Crunch' mode is selected. This said, when in Clean mode, this channel has bags of headroom which makes high levels of clean performance easily attainable. The Overdrive Channel's OD1 mode is reminiscent of the throaty drive that has made our vintage amps famous, while OD2 is brimming with modern, high gain aggression.

The MG100DFX's specially-voiced footswitchable DFX section offers Chorus/Delay, Delay, Chorus or Flange effects plus a natural sounding digital Reverb with its own individual level control.

Add in our revolutionary FDD technology, a Parallel Effects Loop (with switchable level and Effects Mix control), custom 12" speaker, CD input, Speaker Emulated Headphones and Line Out plus a Master Volume control and you have a world-beating combo.

### MG100HDFX Head

Boasting the same impressive features and staggering versatility of the MG100DFX combo, this awesome, 100 Watt head will drive any cabinet from the Marshall range, but is best suited to the Celestion-loaded MG412A (angled) and MG412B (straight) 120 Watt 4x12" cabinets. Unbelievable tone, feel and projection come as standard.

### AMPLIFIER SPECIFICATION

FEATURES	MG50DFX	MG250DFX	MG100DFX	MG100HDFX
Output (RMS)	50 Watt	100 Watt (2 x 50 Watt)	100 Watt	100 Watt
Channels	2	2	2	2
Separate EQ per Channel	✓	✓	✓	✓
Clean/Crunch Switch (Ch 1)	No	No	✓	✓
OD1/OD2 Switch (Ch 2)	No	No	✓	✓
Contour Control (Ch 2)	✓	✓	✓	✓
Footswitchable Channels	✓	✓	✓	✓
CD Input	✓	✓	✓	✓
Emulated Line Out	✓	✓	✓	✓
Emulated Headphone Jack	✓	✓	✓	✓
Digital FX (footswitchable)	✓	✓	✓	✓
Digital Reverb	✓	✓	✓	✓
FX Loop	✓	✓	✓	✓
FX Loop Level & Mix Control	No	No	✓	✓
FDD Switch	✓	✓	✓	✓
Speaker	1 x 12"	2 x 12"	1 x 12"	No
Footswitch (supplied)	PEDL-90004	PEDL-90004	PEDL-90004	PEDL-90004
Dimensions (mm)	520 x 500 x 285	675 x 500 x 285	595 x 540 x 270	595 x 250 x 270
Weight (kg)	16	22	22.4	12.8

### CABINET SPECIFICATION

FEATURES	MG412A	MG412B
Speaker Configuration	4 x 12"	4 x 12"
Power (RMS)	120 Watt	120 Watt
Impedance	8 Ohm	8 Ohm
Dimensions (mm)	695 x 675 x 360	695 x 675 x 360
Weight (kg)	24	24





# Rack Power-Amp Products

EL84 20/20 • EL34 50/50 • EL34 100/100



## Jerry Horton (Papa Roach)

"Marshall have always been the best... and they still are."



## Phil Campbell (Motorhead)

"It's the rack from hell which needs earplugs."



Nothing beats the musical roar of a British valve power amp – and nothing roars with more tuneful power than a Marshall.

Our expertise in making full use of the tonality offered by valves has led to our valve-driven power amps becoming revered by musicians the world over and as a result all three models in our power amp range will breathe new life back into the sound of your rack.

that each side (channel) of the stereo amplifier operates as a completely independent unit. Each channel features its own Gain and Presence controls and our highly specialised 'True Differential Inverter' circuitry, ensures that the maximum integrity and pureness of their valve tone is maintained at all times. Each channel also boasts a remotely switchable 'Voice' switch which takes you from 'traditional' (Voice A) to 'modern' (Voice B) and will allow you to cut through any mix. The EL34 50/50 and EL34 100/100 – professional, all-valve power amps that sound as good as they look!

### EL84 20/20 Valve Power Amp

For the player who wants portability coupled with great Marshall valve tone, we offer the EL84 20/20. This compact, single space, rack-mountable power amp packs 20 Watts + 20 Watts of Marshall valve power. Its quartet of EL84 power valves offers impressive clean headroom, in addition to the magnificent overdriven tones it exudes. A unique Deep switch brings in state-of-the-art, resonance circuitry which works with the speaker cabinet(s) being driven and results in a tight, low-end boost which can't be mimicked via pre-amp EQ. The unit's Presence control and Line Level outputs add further to the flexibility of the EL84 20/20's superb natural tone. Surprisingly loud, the fan-cooled EL84 20/20 is ideal for both studio and live work where valve-driven, harmonically rich tone is a must.

### EL34 50/50 & EL34 100/100 Valve Power Amp

Marshall 50 Watt and 100 Watt, EL34-driven, valve power stages are, in the minds of many, the 'industry standard'. As soon as you hear our EL34 50/50 (50 Watt + 50 Watt) and EL34 100/100 (100 Watt + 100 Watt) valve power amps, you will immediately understand why. Both of these eye-catching units are packed to the brim with Marshall valve tone. Just like expensive hi-fi amps, both the EL34 50/50 and EL34 100/100 are Dual MonoBloc amplifiers – meaning

### POWER AMP SPECIFICATION

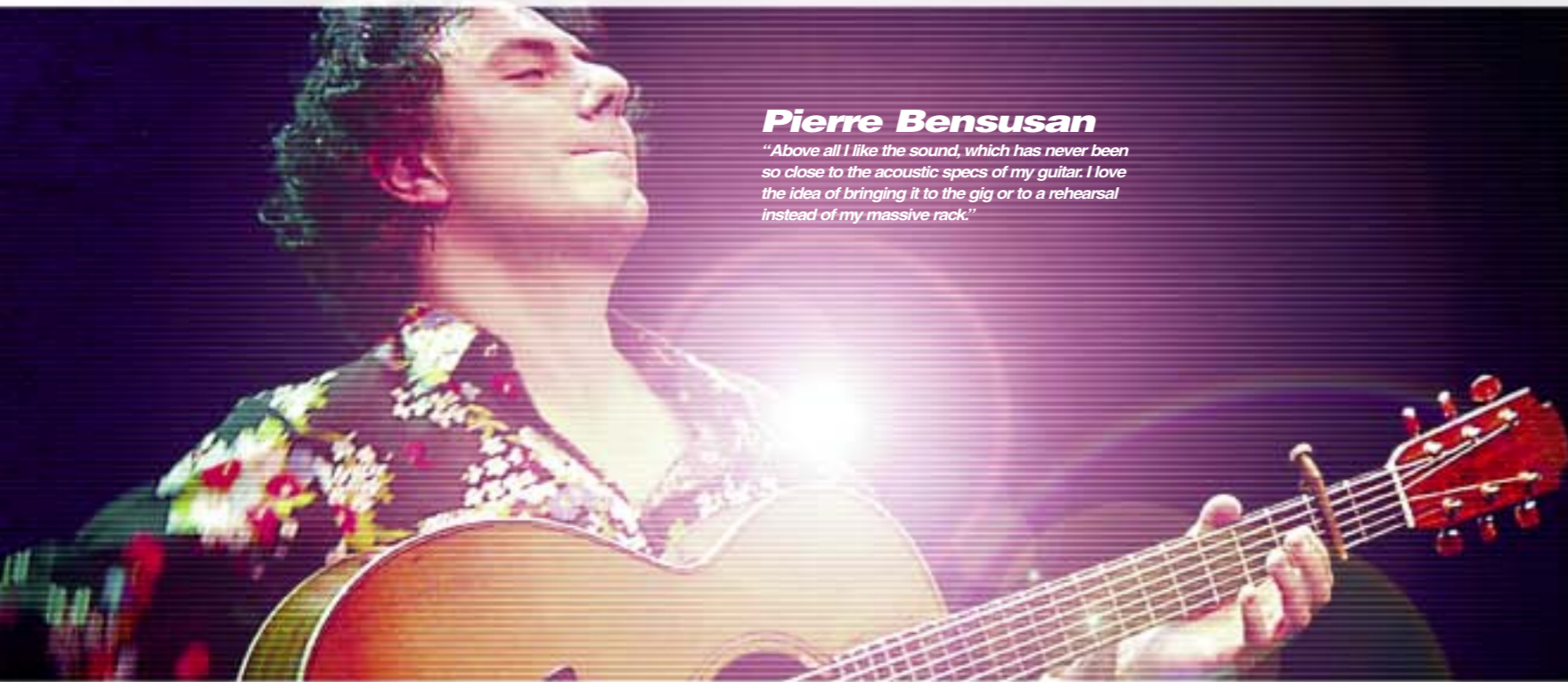
FEATURES	EL84 20/20	EL34 50/50	EL34 100/100
Output (RMS)	20 + 20 Watt	50 + 50 Watt	100 + 100 Watt
Volume Control	1 x Stereo	1 per Channel	1 per Channel
Presence Control	1 x Stereo	1 per Channel	1 per Channel
Voicing Options	Resonance	A/B	A/B
Remote Resonance Switching	✓	No	No
Remote A/B Switching	No	✓	✓
Impedance Selection	✓	✓	✓
Line Level Output	✓	No	No
Link Output	No	✓	✓
Power Amp Valves	4 x EL84	4 x EL34	8 x EL34
Pre-Drives	1 x ECC82	2 x ECC83	2 x ECC83
Phase Inverters	2 x ECC83	2 x ECC81	2 x ECC81
Footswitch (not supplied)	PEDL-10008	PEDL-10008	PEDL-10008
Dimensions (mm)	(270mm Deep)	(330mm Deep)	(330mm Deep)
	1U Rack	3U Rack	3U Rack
Weight (kg)	5	19	20.5

From top to bottom:  
EL84 20/20  
EL34 50/50  
EL34 100/100



# Acoustic Amplifiers

AS50D Combo • AS100D Combo



## Pierre Bensusan

*"Above all I like the sound, which has never been so close to the acoustic specs of my guitar. I love the idea of bringing it to the gig or to a rehearsal instead of my massive rack."*



## Aziz Ibrahim

*"Picture this, Me, my guitar, a wall of Marshall AS100Ds. Oh yeah, and one very angry looking front of house engineer. Heaven!"*

When designing amplifiers for acoustic guitar, while many of the functions and features may differ from their electric guitar counterparts, the same appreciation of tone is essential, as is listening to customer feedback. As a direct result, innovative features, clear and natural tone plus stylish looks are what our acoustic combos are all about. The AS Series acoustic amplifiers allow you to express your emotions with passion.

### AS50D Combo

The AS50D is a 50 Watt combo housing 2x8" custom voiced speakers and a single high fidelity soft polymer dome tweeter as used on the AS100D, a combination which allows for clear and detailed sound reproduction across the entire range. This compact and highly portable combo features two channels, each of which has its own independent volume and tone controls. A variety of inputs give the AS50D the ability to handle all-comers: the high impedance input on Channel 1 is perfect for piezo or magnetic pickups. Channel 2 boasts RCA phono inputs plus a balanced phantom powered XLR type input in addition to its jack input, making it the perfect host for voice, instrument or even backing track. The AS50D also contains a high quality digital effects section featuring an adjustable Chorus which is assignable to either or both channels. The studio quality natural sounding digital Reverb and the parallel Effects Loop can be balanced between the two channels. One of the most difficult aspects of amplifying certain acoustic instruments is feedback. Therefore, anti-feedback controls include a Phase switch and a frequency controllable Notch Filter. Another useful AS50D feature is an internal Limiter which allows you to drive the maximum level from the 50 Watt power stage, yet remain distortion free. Neat and affordable, flexible and portable, the AS50D is ideal for the acoustic musician who wants an amp which is perfectly suited to intimate gigs.

### AS100D Combo

For the acoustic player who wants it all, we offer the comprehensively featured and powerful AS100D – a 50 Watt + 50 Watt, 2x8" combo with two high fidelity polymer dome tweeters. The AS100D has been specially created for use with a variety of acoustic instruments and now boasts new and improved speakers conceived by our design experts in conjunction with Celestion. Between its four channels, this combo has the flexibility to handle instruments with piezo transducers or magnetic pick-ups, plus microphones, for both vocal and instrument reproduction. For those using two pick-ups via a single stereo jack, the two main Acoustic Channels (1 and 2) can be linked together via a 'Link' switch, affording you independent Volume and EQ controls for each pick-up.

The other two channels are a dedicated Microphone (Ch.3) and an Auxiliary (Ch.4), the latter of which has phono (RCA) stereo inputs specifically for use with external audio equipment. The AS100D also houses an internal limiter to ensure you can achieve maximum output while your sound remains distortion free.

Even though the AS100D's 50 Watt + 50 Watt stereo configuration offers more than enough power for many typical acoustic music venues, a stereo pair of balanced XLR DI Outs and Line Outs allow you to connect directly to an external PA system for larger venues. When playing live, one of the most difficult aspects of amplifying acoustic instruments is unwanted feedback. To help eliminate this, the AS100D features several anti-feedback controls. These include an individual Phase switch on channels 1, 2 & 3 plus two frequency controllable Notch Filters with selectable extra depth for channels 1 & 2.

The superb quality of the sixteen built-in, adjustable stereo digital effects (10 Reverbs, Delay, Chorus and more) adds an entirely new dimension to the already wide range of sounds this professional combo has to offer. Additionally, there is also a stereo Parallel Effects Loop, complete with Level Control, on the rear panel.

Compact and portable, the stylish AS100D offers great flexibility and is the ideal amplifier for the acoustic player who wants the highest quality performance with absolutely natural tonal reproduction.

Right:  
AS50D Combo  
Bottom:  
AS100D Combo



### AMPLIFIER SPECIFICATION

FEATURES	AS50D	AS100D
Output (RMS)	50 Watt	100 Watt Stereo (50 Watt per side)
Channels	2	4
Volume Control (1 per channel)	✓	✓
Independent Tone Network per Channel	✓	Ch. 1, 2 & 3
Microphone Input	✓	Ch. 2 & 3
Phase Switch	✓	Ch. 1, 2 & 3
Phantom Power	Ch.2	Ch. 2 & 3
Phono Inputs	Ch.2	Ch. 4
Anti-Feedback Notch Filter	✓	Ch. 1 & 2
Digital FX	✓	✓
Master Volume	✓	✓
Digital Reverb	✓	✓
FX Loop	Mono	Stereo
D.I. Outputs	Mono	Stereo Balanced
Line Out	Mono	Stereo Unbalanced
Polymer Dome Tweeter	1	2
Speakers	2 x 8"	2 x 8" (Celestion)
Dimensions (mm)	550 x 415 x 255	605 x 530 x 270
Weight (kg)	16	21

# VBA Bass Amplifiers

VBA400 Head • VBC412 Cab • VBC810 Cab



## Mani

(Primal Scream)

"Real trouser flapping power with great tonal quality to boot!"



## Stan

(Faithless)

"We are talking SEISMIC bass!"

From left to right:

VBA400 Head  
VBC412 Cab  
VBA400 Head  
VBC810 Cab



When it comes to designing and producing valve amplification, nobody does it better than Marshall. Hence the logical extension to the Marshall range of valve products to include a high-powered, professional valve rig for the bass player. Valves bring with them a unique tone, feel and response and these attributes are just as attractive to bassists as they are to guitarists. The warm, deep tone of our VBA bass rig, not only expands and enhances the sound of your bass in the live situation, it also adds a unique, 3-D quality to recordings. This stunning bass set-up has won many converts since its introduction – here's an insight into what has made it so popular.

### 400 Watt Valve Bass Amp

The Marshall name, together with our famous scripted logo, has always been synonymous with world-class, valve-driven tone. In keeping with this tradition, our 400 Watt, all-valve VBA400 bass head is being hailed by players and press alike as another true classic. Designed with the serious bass player in mind and drawing from our many years of valve 'tone crafting' experience, the VBA400 boasts a staggering 8x6550 power valves, plus 3xECC83 and 1xECC82 pre-amp valves.

One of the main things that makes this amp special is the sheer vastness of pure valve power on tap from the twelve valves it houses. Consequently, we didn't want to dilute any of this natural purity by incorporating unnecessary features and controls. For this very reason, only the essential front panel controls have been included. This said, the VBA400's 3-band passive EQ network for Bass, Middle and Treble has been designed so that it offers you all the tonal adjustment you'll need. Furthermore, this tone network can be totally changed by means of the 3-position Contour switch which reconfigures the mid range as follows:

*Contour Position 1* – drops the low mids and creates a rounder, fuller, fat bottom end.

*Contour Position 2* – boosts the mid range, giving greater edge and aggression to your sound.

*Contour Position 3* – moves the mid range higher than you would normally expect on a bass amplifier. This adds an aggressive twang while leaving the essential body of your tone intact, making it ideal for percussive styles such as slap bass.

Further tone control is provided by Deep and Bright switches.

Engaging the Deep switch increases low-end thud without losing definition while the Bright option adds extra high-end brilliance and bite to your sound.

Other essential features include Active and Passive inputs, an XLR DI Output, complete with switches for Earth (ground) Lift and pre/post EQ selection, a Series FX Loop and a High/Low Fan Speed switch to ensure the valves are kept at a safe operating temperature.

Another very practical 'bassist friendly' addition is a Tuner Mute facility which, when activated, mutes the signal to both the loudspeakers and the DI Output, enabling the user to tune 'silently' in the live situation – providing a tuner is hooked up of course!

### VBC412 & VBC810 Cabinets

Specially designed, heavy duty, matching cabinets for the VBA400 head are available in 4x12" and 8x10" formats. Built as only Marshall knows how, both feature separate sealed chambers (four in the VBC810 and two in the VBC412) which help to prevent unwanted cabinet resonance while adding to the structural integrity of the units. They are also lined with sound absorbent wadding to further help dampen internal resonance.

Both cabs are loaded with custom designed loudspeakers which have been specially voiced to handle the power of the VBA400's output while giving you superb, professional performance. Both cabinets operate at 4 Ohms impedance and have been designed to perfectly complement the VBA400. As the amplifier will accept a load of 2 Ohms, combinations of the two cabinets can be used to create an awesome bass rig.

Clad in Marshall's trademark, heavy duty black vinyl, the 400 Watt VBC412 and 640 Watt VBC810 each boast roadworthy, high grade fittings. The VBC810 also features a recessed handle on the bottom for easy lifting, castors and an aluminium kick plate for easy tilt and roll capability plus aluminium edge protectors.

### AMPLIFIER SPECIFICATION

FEATURES	VBA400
Active/Passive Inputs	✓
Gain Control	✓
3 Band Rotary EQ	✓
3 Position Mid Contour	✓
Deep Switch	✓
Bright Switch	✓
Master Volume	✓
Tuner Output	✓
Tuner Mute Switch	✓
DI Pre/Post Switch	✓
DI XLR with Earth Lift Switch	✓
FX Send & Return	✓
Fan Speed Selector	✓
Impedance Select Switch	✓
Output Valves	8 x 6550
Pre-Amp Valves	3 x ECC83 & 1 x ECC82
Dimensions (mm)	685 x 275 x 330
Weight (kg)	36

### CABINET SPECIFICATION

FEATURES	VBC412	VBC810
Speaker Configuration	4 x 12"	8 x 10"
Power Handling (RMS)	400 Watt	640 Watt
Impedance	4 Ohm	4 Ohm
Dimensions (mm)	775 x 760 x 395	675 x 1260 x 425
Weight (kg)	49	72

# MB Bass Series Amplifiers

MB15 Combo • MB30 Combo • MB60 Combo • MB150 Combo • MB4210 Combo



## Lemmy (Motorhead)

"If it has Marshall written on it you can buy it without even a test drive, they are that good."

### Left to right:

MB15 Combo  
MB60 Combo  
MB30 Combo  
MB150 Combo

For the aspiring bass player we offer our comprehensive MB Bass Series which offers two channels throughout the entire range. The Classic channel presents gain worthy of the greatest rock bass player and the heavy tone that is expected from a Marshall amp. The Modern channel hits those super crystal clean notes when clarity is a must. The higher wattage amplifiers contain an ECC83 pre-amp valve on the Classic channel and all amps have a Limiter to prevent the power amp from clipping. Scoping the complete bass playing spectrum the MB Bass Series has an amp to suit the beginner, intermediate or professional player.

### MB15 Combo

At just 15 Watts, the MB15 combo punches well beyond its expected weight. The 1x8" speaker packs the power warranting the Marshall name, making this a perfect practice amp or smaller stage amplifier. This compact workhorse has two channels, Modern and Classic, with a shared 3-band passive tone network, featuring a mid Voice control. The Modern channel has a switchable compressor with variable level control.

*Features:* Two channels, Emulated Line Out, Limiter, CD input and a Headphones socket.

### MB30 Combo

Next in the MB range is the 30 Watt, 1x10" combo. The MB30 takes the budding bass player a step further to hitting the stage with aggression and growl. Like the 15 Watt combo the MB30 has two channels (Modern and Classic) with a shared 3-band passive tone network, featuring a mid Voice control with three modes.

The Modern channel has a switchable compressor with variable level control. Both channels are selectable via an optional single footswitch.

*Features:* Series Effects Loop, Emulated Line Out, Limiter, CD input, Headphones socket and Footswitch socket.

### MB60 Combo

The portable MB60 Watt, 1x12" combo packs a mighty bottom-end punch making it ideal for the rehearsal room or the pub gig. Again, the combo has two channels (Modern and Classic) with separate EQ for each. The Modern channel features Bass, Treble, parametric Mid and switchable compressor with variable level control. The Classic channel with its ECC83 pre-amp valve includes a Boost switch and has a 3-band passive tone network featuring a mid Voice control with three modes. Both channels will be selectable via the supplied single footswitch.

*Features:* Series Effects Loop, balanced Line Out with switchable modes (pre and post), External Speaker Output, Limiter, CD input and a Headphones socket.

### MB150 Combo

With 150 Watts of sheer bass power behind it, the MB150 houses a 1x15" speaker that can only mean one thing – you mean business! This combo in the series offers the tone and versatility required by any professional bass player. Yet again, the combo has two channels (Modern and Classic) with separate EQ for each. The Modern channel features Bass, Treble, parametric Mid and a switchable compressor with variable level control. The Classic channel with its ECC83 pre-amp valve includes a Boost switch and has a 3-band passive tone network featuring a mid Voice control with three modes. The channels are selectable via the supplied single footswitch.

*Features:* Series Effects Loop, balanced Line Out with switchable modes (pre and post), External Speaker Output, Limiter, CD input and a Headphones socket.

### MB4210 Combo

For those wanting to leave a lasting impression with not only the audience, but also fellow band members, our higher wattage combo's are just what the doctor ordered. The MB4210 will send booming bottom-end signals thudding through the chest of everybody within a 200 yard radius! The 450 Watt, 2x10" combo with HF horn has two channels (Modern and Classic) with separate EQ for each. The Modern channel features Bass, Treble, a parametric Mid and a switchable compressor with variable level control. The Classic channel with its ECC83 pre-amp valve includes a Boost switch and has a 3-band passive tone network. The MB4210 also lets you select a blend of the two channels, either from the front panel or via the supplied two-way footswitch. The overall volume of the blend is adjustable in addition to the balance between the two channels.

*Features:* Series Effects Loop, balanced Line Out with switchable modes (pre and post), external jack and Speakon® speaker outputs, CD input, Limiter, Master Volume and a Headphones socket.

### AMPLIFIER SPECIFICATION

FEATURES	MB15	MB30	MB60	MB150
Power (RMS)	15 Watt	30 Watt	60 Watt	150 Watt
Impedance	n/a	n/a	4 Ohms	4 Ohms
Speaker Configuration	1 x 8"	1 x 10"	1 x 12"	1 x 15"
Limiter	✓	✓	✓	✓
DI Line Out	Emulated Jack	Emulated Jack	XLR (Pre & Post)	XLR (Pre & Post)
FX Loop	No	✓	✓	✓
Footswitch	No	1 Way (optional)	1 Way (included)	1 Way (included)
2 Channels	✓	✓	✓	✓
Compressor	✓	✓	✓	✓
ECC83 Pre-amp Valve	No	No	✓	✓
Boost Switch	No	No	✓	✓
Mid Voices	1	3	3	3
Dimensions (mm)	390 x 380 x 240	440 x 410 x 260	535 x 505 x 325	580 x 585 x 355
Weight (kg)	12	14.8	23	30

\* with extension cabinet



# MB Bass Series Amplifiers

MB450H Head • MB4410 Combo • MBC115/MBC410/MBC810 Ext Cabs



## Paul Brewis

(Blitzkrieg)

"The MB gives me all I need to lock down my bass lines, power, tone and reliability as well as great looks."

As with all our products proudly wearing the Marshall badge, quality and tone are of utmost importance to ensure our amplifiers remain unrivalled within the music industry. The Marshall R&D team have worked relentlessly in the design of our most comprehensive bass range ever offered by Marshall Amplification. We asked bass players what they wanted and have catered to their demands with new features and various speaker configurations within the combo's and speaker extension cabinets.

### MB4410 Combo

The daddy of the combo's has to be the MB4410. The 450 Watt houses 4x10" speakers and HF horn. Big enough to sound monstrous, yet transportable enough to fit in the car, the combo booms with low frequency bottom-end. The MB4410 features two channels (Modern and Classic) including a separate EQ for each. Modern features include Bass, Treble, parametric Mid and switchable compressor with variable level control. The Classic channel with its ECC83 pre-amp valve includes a Boost switch and has a 3-band passive tone network. Like the MB4210, you can mix the two channels either from the front panel or from the supplied two-way footswitch. The overall volume of the blend is adjustable in addition to the balance between the two channels.

**Features:** Series Effects Loop, balanced Line Out with switchable modes (pre and post), external jack and Speakon® speaker outputs, CD input, Limiter, Master Volume and a Headphones socket.

### MB450H Head

This powerhouse of a head wallops a massive 450 Watts of total bass power when connected to two extension cabinets. All that's left to do now is choose your preferred choice of cabinets so you can plug in and rock! The two channels (Modern and Classic) are both present, each with separate EQ. Modern features Bass, Treble, parametric Mid and a compressor. The Classic channel with its ECC83 pre-amp valve includes a Boost switch and has a 3-band passive tone network with three different voices. Like the higher wattage combo's the MB450 has the option of blending the two channels either from the front panel or via a supplied two-way footswitch.

**Features:** Series Effects Loop, balanced Line Out with switchable modes (pre and post), external jack and Speakon® speaker outputs, CD input, Limiter, Master Volume and a Headphones socket. The Modern channel has a switchable compressor with variable level control. The Classic channel includes a Boost switch.

### MBC115, MBC410, MBC810

After listening to bass players requirements, we made the decision to give you options of the most favoured and asked after extension cabinets to complement your bass head or combo.

Firstly, the MBC115 is a 300 Watt, 4 Ohm bass cabinet. Sturdily built and more than ready for life on the road, this speaker cab contains one 15" speaker with an HF horn. Next in the line is the ever-popular 4x10" cabinet. Containing four colossal sounding 10" speakers, you are guaranteed to get clear low-end tones roaring through the club. This 600 Watt, 4 Ohm speaker cabinet has an HF horn.

The bigger brother of the 4x10", the MBC810, not only sounds the part, it also looks the part. The mighty 1200 Watt, 4 Ohm beast contains 8x10" speakers with an HF horn.

### AMPLIFIER SPECIFICATION

FEATURES	MB4210	MB4410	MB450H
Power (RMS) @ 4 Ohms	300 Watt	300 Watt	300 Watt
Power (RMS) @ 2 Ohms	450 Watt*	450 Watt*	450 Watt
Speaker Configuration	2 x 10"	4 x 10"	n/a
HF Horn	✓	✓	n/a
Speakon® Connector	2	2	2
Jack Speaker Connector	2	2	2
Limiter	✓	✓	✓
DI Line Out	XLR (Pre & Post)	XLR (Pre & Post)	XLR (Pre & Post)
FX Loop	✓	✓	✓
Footswitch	2 Way (included)	2 Way (included)	2 Way (included)
2 Channels	✓	✓	✓
Blend Control	✓	✓	✓
Compressor	✓	✓	✓
ECC83 Pre-amp Valve	✓	✓	✓
Boost Switch	✓	✓	✓
Mid Voices	3	3	3
Master Volume	✓	✓	✓
Dimensions (mm)	630 x 535 x 280	630 x 720 x 410	630 x 220 x 235
Weight (kg)	33	51	15

\* with extension cabinet

### CABINET SPECIFICATION

FEATURES	MBC115	MBC410	MBC810
Cabinet Type	Bass Reflex	Bass Reflex	Bass Reflex
Speaker Configuration	1 x 15"	4 x 10"	8 x 10"
HF Horn	✓	✓	✓
HF Horn Switch	✓	✓	✓
Impedance	4 Ohms	4 Ohms	4 Ohms
Power (RMS)	300 Watt	600 Watt	1200 Watt
Power (Program)	600 Watt	1200 Watt	2400 Watt
Speakon® Connector	1	1	1
Jack Connector	1	1	1
Dimensions (mm)	630 x 635 x 410	630 x 720 x 410	630 x 1250 x 410
Weight (kg)	32	42.5	70

### Left to right:

MB450H Head  
MBC410 Ext Cab  
MB4410 Combo  
MBC4210 Combo  
MBC115 Ext Cab  
MB450H Head  
MBC810 Ext Cab



# Packages & Accessories

Rockbox • MG15MSII Microstack • Rockkit • MT-1 Tuner



**Right:**  
MG15MSII Microstack  
Rockkit Package

**Below:**  
MT-1 Tuner  
Rockbox Package

Ever yearned for the adulation of thousands of screaming fans as you take to the stage in a sell-out stadium? Have you always felt that inside you there is a rock god just waiting for the chance to prove his or her metal? Just one problem though, you need the right kit to set you on your road to super stardom. Luckily, Marshall can provide the budding guitarist with all that is required to become a rock legend, and then some. Both of our starter packages include award-winning high quality amplifiers as you would expect and a host of other must-haves for the apprentice guitarist. The MG15MSII Microstack is ideal for all guitar players from beginner to professional. It sounds just like a Marshall should, full fat tones with a host of essential features to boot. Add into the deal that fact it looks fantastic and it's safe to say that this is the perfect addition to any guitarists amplifier arsenal.

## Rockbox

All guitar players fantasise about playing in front of the iconic Marshall script logo. Now the dream can come true thanks to our affordable Rockbox starter kit. A perfect package for the beginner/intermediate guitar player. The Rockbox features our award-winning MG15DFX which includes twin channels, controls for Clean Volume, Overdrive Gain and Volume and built-in DFX (digital effects). It also contains a tutorial DVD with 10 easy steps to help you learn your favourite guitar licks in the quickest possible time. A Marshall MT-1 Tuner, a guitar cable, Marshall strings, Marshall guitar strap and Marshall picks complete this awesome package.

## MG15MSII Microstack

The MG15MSII Microstack is a complete Marshall stack that will fit into any room. The amplifier is based around the MG15CDR and

features two channels, Spring Reverb and Marshall's proprietary FDD (frequency dependant damping) technology. Supplied with two 1x10" speaker cabinets its looks and sounds great. The dream of owning a Marshall stack has now become a reality!

## Rockkit

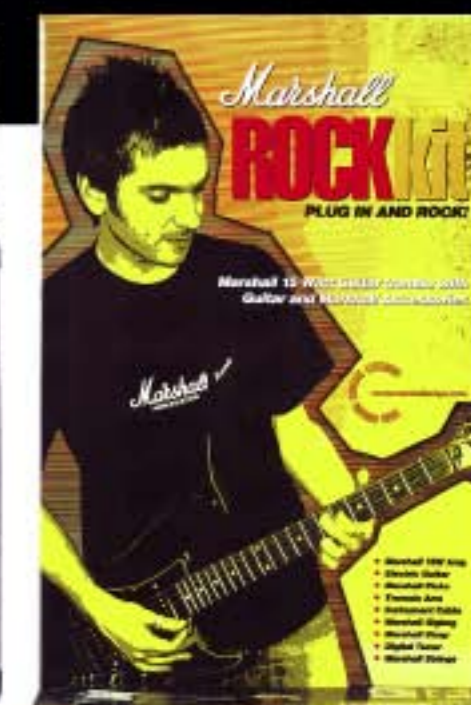
All great guitar players have to start somewhere, and the Rockkit will get you on the road to rock stardom. It's an ideal starter package for any aspiring guitarist. The package has everything you need to take you on your journey from bedroom to stadium Rock. The package includes the classic MG15CDR 15 Watt guitar combo which has 2 channels and Reverb, a choice of guitars (Special or Deluxe), a Marshall gigbag, guitar cable, Marshall strings, Marshall guitar strap, a bag of Marshall picks and the MT-1 Marshall tuner.

## Marshall MT-1 Tuner

Designed with ease of use in mind, the modern and compact Marshall tuner is a must-have for the live gig or rehearsal room. The tuner is suitable for both guitar and bass, tunes up to 5 semitones flat, supports baritone, 7-string and dropped tunings, has a precision LCD needle meter, an auto power off and a built-in mic for tuning acoustic guitars.

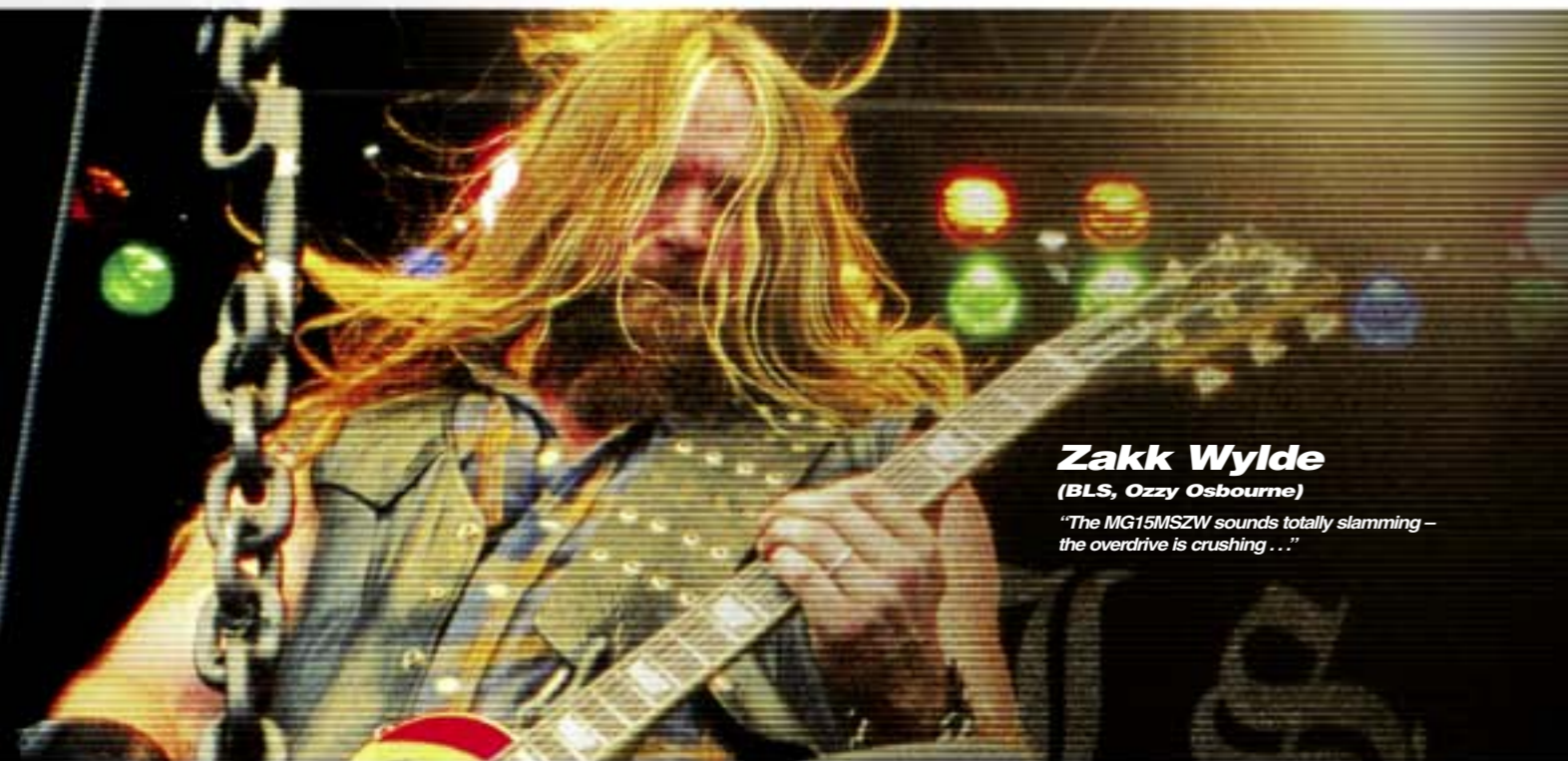
## CONTENTS:

ACCESSORIES	ROCKKIT	ROCKBOX
MG15CDR Amplifier	✓	No
MG15DFX Amplifier	No	✓
Guitar (choice of two)	✓	No
Tremolo Arm	✓	No
Guitar Cable	✓	✓
Marshall Tuner	✓	✓
Marshall Strap	✓	✓
Marshall Picks	✓	✓
Marshall String Winder	No	✓
Marshall Strings	✓	✓
Marshall Gigbag	✓	✓
Marshall Tutorial DVD	No	✓



# MG Specials

Zakk Wylde MG15MSZW Microstack • Kerry King MG10KK Combo



## Zakk Wylde

(BLS, Ozzy Osbourne)

"The MG15MSZW sounds totally slamming – the overdrive is crushing..."



## Kerry King

(Slayer)

"The MG10KK – heavier than a pair of concrete boots!"

Even the biggest of artists have uses for the smallest of amps and Kerry King and Zakk Wylde are no exception. Warming-up backstage, where space is precious and volume must be sacrificed, is essential for any professional guitarist wanting to nail those killer licks and destructive riffs. All that's required is a lightweight amp with tonnes of tone and impressive looks, that's why the MG15MSZW and the brand new MG10KK fit the bill perfectly.

Don't be fooled by their diminutive size however, as these miniature Marshalls pack quite a punch. Whether you're about to rock to a sell-out crowd of thousands or simply jamming along with your favourite tunes in your bedroom, these MG specials deliver the ideal solution!

### Zakk Wylde MG15MSZW Microstack

If you've been longing after a full Marshall stack but space is at a premium, it maybe that your prayers have just been answered. Based on the MG15MSII Microstack, Zakk's longtime practice amplifier of choice, the Zakk Wylde Microstack offers Marshall-size tone in a compact form sharing the unmistakable look of Zakk's trademark Marshall 'Wall of Doom' he uses whenever he plays live.

Crammed in this incredible little amp are 2-channels (Clean and Overdrive) delivering 15 Watts of power through two 1x10" speaker cabinets, one angled and one base, creating that unmistakable Marshall stack look. This mini Marshall also features three stage equalisation, allowing complete control over your tone while the Spring Reverb creates added depth to your sound. A Speaker Emulated Headphone output means that the tone you would hear

from the speakers is exactly mimicked when practicing quietly to yourself. Add into the mix a CD input and Marshall Amplification's own FDD (Frequency Dependent Damping) technology and you've got one hell of a comprehensive practice amp. The MG15MSZW features Zakk's trademark bullseye motifs on the front panel along with authentic 1960TV grill cloth, gold piping and gold-brushed Marshall logos on both the head and speaker cabinets. Each amp is supplied with five Zakk Wylde plectrums, an exclusive A3 poster and a handbook with a personal introduction and suggested settings from Zakk himself.

### Kerry King MG10KK Combo

Taking its inspiration from the recently released 2203KK head, the new MG10KK is possibly the coolest looking practice amp on the market. Used by thrash legend Kerry King himself to warm-up before unleashing hell with Slayer, this little 'Beast' lives up to the expectations that come with being a member of the award-winning MG Series family. Styled in the same manner as the 2203KK, Kerry's tribal tattoo design spills over the blood red front panel which is furnished with jet black switches, jack sockets and control knobs. Squeezed into its small frame are two channels, Clean and Overdrive, both with separate volume controls. The Overdrive channel can be cranked up thanks to the Gain control to attain truly astonishing tone while the whole sound can be moulded to your liking with the Contour knob. The CD input allows you to rock along with the best of them and the Speaker Emulated Headphone socket leaves the rest of the house in peace while you thrash out some awesome riffs. Add into the mix an invaluable line-out and Marshall Amplification FDD technology, which simulates how an all-valve amplifier interacts with the loud speaker, and you've got yourself one hell of a mighty mini amp.

To complete this amazing package we have included an exclusive 'Guitar Abuse' DVD featuring Kerry King in the flesh. Learn all you need to know from the 'Master of Metal' as he guides you through the tips and techniques used to achieve his blistering fret work, brutal rhythm sections and crushing tones – all demonstrated using the MG10KK.



Above:  
MG15MSZW front panel  
MG10KK front panel

Right:  
MG10KK  
MG15MSZW Microstack



# MS-2 & MS-4 Amplifiers

MS-2 Micro Amp • MS-4 Micro Amp



If you can't leave your beloved Marshall at home, the portable Micro stack will be right up your street! You can now roam wherever you like without having to sacrifice your Marshall tone. It's perfect to clip to your belt or for writing new material in the back of the tour bus. Available in traditional black, vintage chequerboard and red, the Micro Amp is also available as a full stack – You will be amazed by the might of these Micro Marshalls!

## MS-2 & MS-4 Micro Amps

The MS-2 is the ultimate in portable battery/mains operated micro amps, packing full Marshall tone into a tiny case measuring just 14cm x 11cm x 6cm. This mighty micro Marshall has switchable Clean

and Overdrive modes. A single Tone control provides full focus of bass to treble. For those players for whom a full stack is a must we've introduced the MS-4 with separate Gain control. A full stack in miniature form standing at 25cm x 11cm x 6cm.

Both the MS-2 and MS-4 have headphone output for those who want to rock in private. This output can also be used to drive an external power amp when your rambling is done.

The MS-4 is finished in traditional Marshall black, with white logo and gold panel, while the MS-2 is available in three cosmetically different versions: the standard MS-2, the MS-2R, and the MS-2C. The standard MS-2 is finished in traditional Marshall black, with white logo and gold panel. The MS-2R has the same features but is finished in striking red.

The MS-2C, or classic, features full vintage styling including chequered fret cloth and gold Marshall logo – a combination of classic Marshall tone with vintage Marshall elegance.

Photos: Rob Wyatt: Jim Marshall & Victoria Marshall, Jason Hook, Ray Toro, Kerry King (pages 26/27), Lee Edwards: Joe Hoare, Alyson Blanchard: Paul Mahon, Dave Maud: Gary Moore, Larry Hibbit, Charlotte Hatherley, Mani, Zak Wylde, Al Pulford: Bernie Marsden, Corey Beaulieu, William J Brown, Stan, Lemmy (pages 52/53), Mickey Rose: Dave Navarro, Sean Martin, Dan Fisher, Simon Neil, Wilson Lindsey: Jimmy Hendrix, Bob Thacker: Lemmy (pages 30/31), Phil Campbell, Steve Harris, Jay Barbury: Randy Rhoads, Darren Young: John 5, www.lisahuey.com: Philip Sneed, Susan Barry: Bruce Kulick, Devin DeHaven: Jerry Horton, Jay Blakesberg: Steve Mazur, Dan Griffiths: Kerry King (pages 40/41), Aziz Ibrahim, Nick Bowcott: Jeff Hanneman, Tokio Uchida: Pierre Bensusan.